THE METROPOLITAN MUSEUM OF ART
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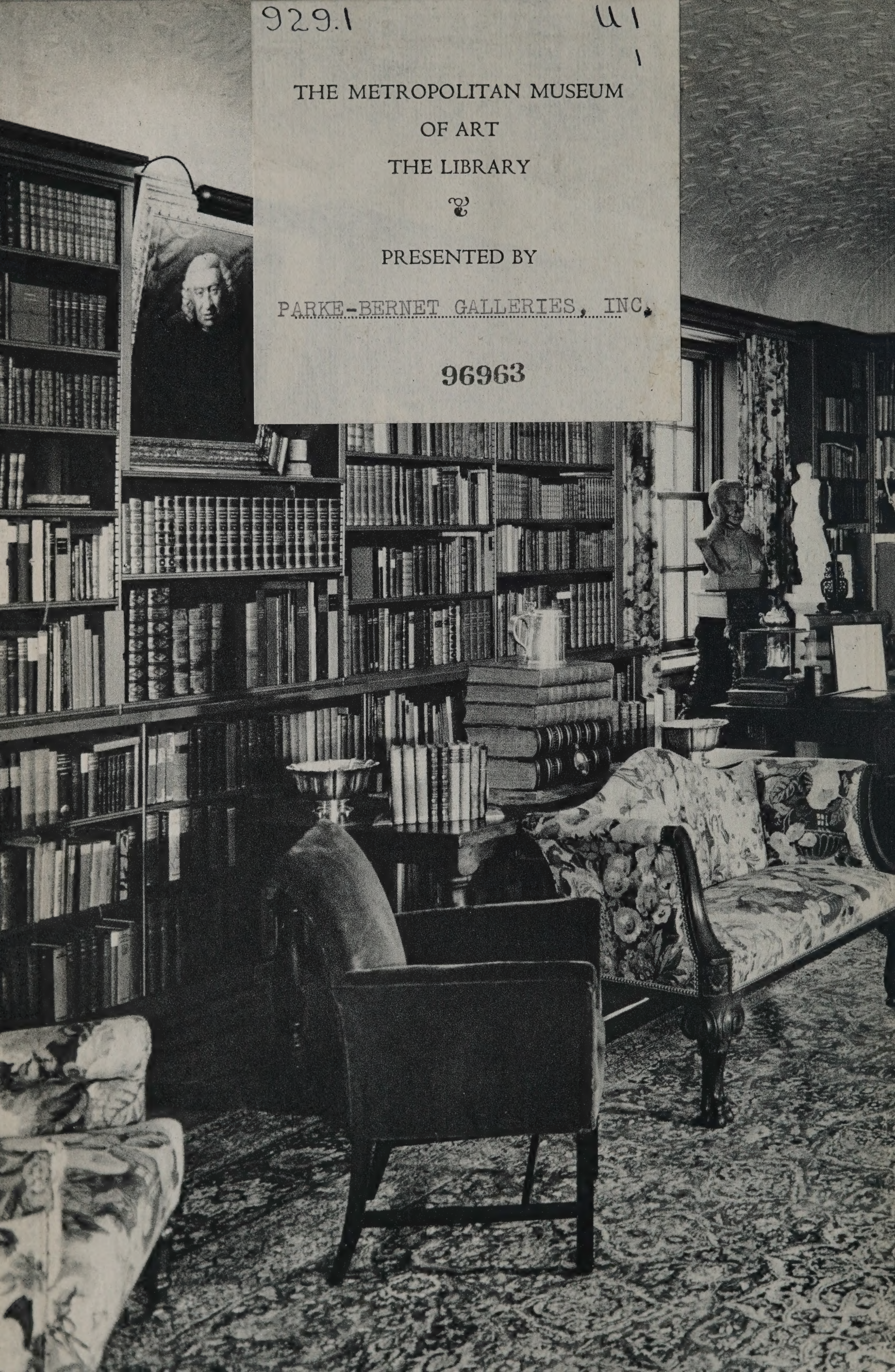
The
A. Edward Newton
Collection

PART ONE: A–D



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THE METROPOLITAN MUSEUM
OF ART
THE LIBRARY

PRESENTED BY

PARKE-BERNET GALLERIES, INC.

96963

The
A. Edward Newton
Collection

Greetings Edward [illegible]

RARE BOOKS
ORIGINAL DRAWINGS
AUTOGRAPH LETTERS AND MANUSCRIPTS

Collected by the late

A. EDWARD NEWTON

Removed from His Home
OAK KNOLL
Daylesford, Pa.

* * *

For Public Sale

By Order of the Executors
Under the Will of A. Edward Newton, Deceased
E. SWIFT NEWTON *and* BRANDON BARRINGER

AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK
1941

The A. Edward Newton Collection
PART ONE: A-D

❦

FREE PUBLIC EXHIBITION
Daily from Tuesday, April 8, to Time of Sale
Weekdays 9 a.m. to 5.30 p.m.
Sunday, April 13 from 2 to 5 p.m.

PUBLIC SALE
Wednesday, April 16 at 8.15 p.m.
Thursday, April 17 at 2 and 8.15 p.m.
Friday, April 18 at 8.15 p.m.

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK

[SALE NUMBER 276]

❦

Sales Conducted by
HIRAM H. PARKE • OTTO BERNET
HARRY E. RUSSELL, JR • LOUIS J. MARION
1941

MAR 12 1941 Gift of Parke-Bernet Gall.
MG 3/24/4

"IF, AS EUGENE FIELD SUGGESTS, WOMENFOLK ARE FEW IN THAT PART OF PARADISE ESPECIALLY RESERVED FOR BOOKLOVERS I DO NOT CARE. ONE WOMAN WILL BE THERE, FOR I SHALL INSIST THAT EIGHT AND TWENTY YEARS' PROBATION ENTITLES HER TO SHARE IN MY BIBLIOBLISS ABOVE AS SHE HAS SHARED IT HERE BELOW. THAT WOMAN IS MY WIFE."

—A. EDWARD NEWTON, OCTOBER, 1918

Such is the dedication of father's first book. It is proof enough, if proof were needed, of Babette Edelheim Newton's part in the building of this great library.

Therefore, in like manner, I dedicate this catalogue to her whose sympathetic help and understanding is now a matter of record. —E. S. N.

INTRODUCTION

"WE ARE not here to sell a parcel of boilers and vats, but the potentiality of growing rich, beyond the dreams of avarice." Johnson's phrase, like most of his phrases, has become coin of the realm. It rings down gleaming again on the present occasion: "We are not here to sell a collection of books, but the potentiality of growing rich beyond the dreams of avarice."

That depends, of course, on the particular kind of avarice which is your besetting virtue. If it is an avarice for books—fine old books—there is none better, unless it be the avarice for friends, which is, or may be, much the same thing. So it was, at any rate, in the creators of this library, Mr. and Mrs. A. Edward Newton. For it sprang and grew from the union of these two personalities. Not long before she died Mrs. Newton spoke of it as one of their children.

Mr. Newton wrote of "this book-collecting game," and no one ever enjoyed its rigors more than he. "I am incurably acquisitive," he once said. But 'twas a mere particle of the fact. He discovered for thousands of others the innocent avocation of collecting books, but for him it was of the very essence of living, and business was his avocation.

Those who knew Ned Newton well during the growth of his library might have discerned in it a mingling of the spirit of hard-headed scholarship with romance. Of more than one bibliographer I have heard him say: "That man knows everything!" And he said it with awed admiration. I never heard him say it of any other professional. For scholarship he had almost superstitious regard which sometimes confessed itself in reverse, flippantly. He was keenly aware of the incomparable service American collectors were rendering to American scholars and scholarship, and upbraided the academic Olympians for their sluggish recognition of it.

But he could also understand the man who can luxuriate in sentiment over a rare old book; such as loves to ask himself: Who in all the centuries have touched this book as I am touching it now? Or how many generations has it passed, quiet and undisturbed, on a darkened shelf, enclosing its own dateless life, while the life of men swirled and eddied around it unconcerned? Or perhaps with some hunted or overwrought figure in periwig or farthingale, it has withdrawn behind the panel of an old country house, and in one of those intervals of silent eternity that point the lives of troubled men and women, transmitted a flash of the eternal to show them their way through the night. And now it is mine—for a season—and then at length another's, and still another's, transmitting its humanity to generation after generation, fortifying civilization to withstand the constant menace of mortality.

Sentimental, yes. But all normal men are sentimental at times, and no means of release for their sentimentality has yet been devised so innocent and so salutary as an old book.

To the rightful owner the value of an old book is not a mere matter of date and scarcity. From all its previous owners and readers, known or unknown, has accrued to it a certain potential of humanity which is more than a mere matter of sentiment. No one can understand this better than he who has spent happy hours at Oak Knoll, where there was no room for usual devices of entertainment, because there was never time for all that one had to say or listen to, and the flow of human mind and sympathy went briskly on between books and people, people and books, until poets and wits stepped down from their shelves and joined the company. It was, of course, the Newtonian humanity that accomplished this strange traffic of familiar spirits. And through it each book in this library has become imbued and suffused with that rich increase of power and virtue which we imperfectly describe as "association."

But what claim can an old book have on any man's attention in distracting times like these? What could be more irrelevant? At best what purpose can it serve but that of an anodyne? But let us remind ourselves that in times of desperate crisis civilization begins to die at the top, and the interest in all that embodies itself in books good, or rare, or both, *is* at the top, and that it must be kept alive till better days.

As for this superb catalogue of a proud library, we shall do better to let our common friend Dr. Johnson resume the floor.

"We may now surely be allowed to hope, that our catalogue will not be thought unworthy of the publick curiosity; that it will be purchased as a record of this great collection, and preserved as one of the memorials of learning . . .

"Nor is the use of catalogues of less importance to those whom curiosity has engaged in the study of literary history, and who think the intellectual revolutions of the world more worthy of their attention than the ravages of tyrants, the desolation of kingdoms, the rout of armies, and the fall of empires; those who are pleased with observing the first birth of new opinions, their struggles against opposition, their silent progress under persecution, their general reception, and their gradual decline, or sudden extinction; those that amuse themselves with remarking the different periods of human knowledge, and observe how darkness and light succeed each other; by what accident the most gloomy nights of ignorance have given way in the dawn of science, and how learning has languished and decayed, for want of patronage and regard, or been overborne by the prevalence of fashionable ignorance, or lost amidst the tumults of invasion, and the storms of violence. All those who desire any knowledge of the literary transactions of past ages, may find in catalogues like this at least, such an account as is given by annalists, and chronologers of history.

"It will be no unpleasing effect of this account, if those that shall happen to peruse it, should be inclined by it to reflect on the character of the late proprietor, and to pay some tribute of veneration to his ardour for literature, to that generous and exalted curiosity which he gratified with incessant searches and immense expense, and to which he dedicated that time, and that superfluity of fortune, which many others of his rank employ in the pursuit of contemptible amusements, or the gratification of guilty passions. And surely, every man who considers learning as ornamental and advantageous to the community, must allow them the honour of publick benefactors, who have introduced amongst us authors not hitherto well known, and added to the literary treasures of their native country."—*Account of the Harleian Library,* 1742.

CHARLES GROSVENOR OSGOOD

Professor of English Literature Emeritus,
Princeton University

A. E. N. SAYS

Book-Collecting; it's a great game.
Anybody with ordinary intelligence can play it.

✦ ✦ ✦

Not knowing much myself I have found it wise not to try to beat the expert... It is better to confess ignorance and rely upon the word of a reliable dealer than to endeavor to put one over on him.

✦ ✦ ✦

When I am going to be extravagant I always like the encouragement of my wife and I usually get it.

✦ ✦ ✦

No book-collector should be without a bookplate, and a bookplate once inserted should never be removed.

✦ ✦ ✦

The true book-lover is usually loath to destroy an old book-catalogue.

✦ ✦ ✦

In the last analysis pretty much everything, including poetry, is merchandise, and every important book sooner or later turns up in the auction rooms.

✦ ✦ ✦

I yield to no professor in my passion for English literature. My knowledge is deficient and inexact, but what I lack in learning I make up in love.

✦ ✦ ✦

I sometimes think that the greatest joy that comes from playing this book-collecting game is the delightful acquaintances one makes, which tastes in common soon flower into friendships.

And speaking of booksellers . . . go to them for information as a possible customer, and you will find them, as Dr. Johnson said, generous and liberal-minded men.

✦ ✦ ✦

Theoretically and superficially, an auction sale—whether it be of a railroad sold under foreclosure of a mortgage from the steps of some county court house or of a lot of rugs disposed of under the blaze of artificial light between dark velvet curtains—is about the fairest way of buying and selling any given piece of merchandise there is.

✦ ✦ ✦

Money alone will not make a bibliophile, although, I confess, it develops one.

✦ ✦ ✦

A hundred years ago, this book-collecting game was played in a very different manner: it was then almost exclusively the recreation of a gentleman—and a gentleman might be described as one who had no steady occupation.

✦ ✦ ✦

In 1884 I went to London for the first time and there fell under the lure of Dr. Johnson and Charles Lamb. "After that, the deluge!"

✦ ✦ ✦

A man without a hobby is to be pitied and avoided: if he is not exactly looking for trouble, he is, at least, willing to meet it halfway; he gets no joy out of life and he has little sympathy for those who do. I don't much care what a man's hobby is: he is a better fellow for having one.

✦ ✦ ✦

Books are intended to be read; the collecting of them is only an incident in their lives as it is in ours, saying which, in the words of William Blake "THE SCRIBE OF PENNSYLVANIA CASTS HIS PEN UPON THE EARTH."

✦ ✦ ✦

By gracious permission of the publishers, Little, Brown & Company and The Atlantic Monthly Press, the foregoing selections and also those that appear in the catalogue from Mr. Newton's writings, The Amenities of Book-Collecting, This Book-Collecting Game, The Greatest Book in the World, Derby Day, The Magnificent Farce, End Papers, A Tourist in Spite of Himself, *and other works are herewith reprinted.*

A FINAL WORD

THE BROCHURE announcing the public sale of this library of my father, stated in the introduction our desire to produce, as a memorial to A.E.N., the greatest book catalogue that has ever been issued. In the brochure, we said: "Whether or not these ambitions and hopes will be fully realized, the plans contain ample promise." We hopefully trust our aim has been achieved.

Arthur Swann and his loyal and inimitable staff at the Parke-Bernet Galleries have worked countless hours with love and admiration for the subject to produce this work. Further, we have been fortunate in securing the best efforts of three distinguished friends of A.E.N. who have given generously of their time to write the introductions to the three volumes. The introduction to Part One has been written by Charles Grosvenor Osgood, Professor of English Literature Emeritus, Princeton University, a Johnsonian and a close personal friend of father's for more than thirty-five years; the introduction to Part Two has been written by William Holland Winterrowd, Vice-President of The Baldwin Locomotive Works, who came into A.E.N.'s life in the latter years, but in spite of this made an indelible impression on him. The introduction to Part Three has been contributed by Frederick Albert Pottle, Professor of English, Yale University, who is also a Johnsonian and who added much pleasure and happiness to A.E.N.'s declining years.

We acknowledge with appreciation many excerpts taken from the catalogue of the works of William Blake compiled by Edwin Wolf of Philadelphia for the Blake exhibition at the Philadelphia Museum of Art in 1939.

The photographs, including those for the color plate of the Blake item, reproduced herein, were made by Dr. Kurt Schelling of New York City.

The idea for the design of the dust wrappers and end papers was the inspiration of Harrie A. Bell of Philadelphia. The end papers show two scenes of father's home, Oak Knoll: one, the last library erected by A.E.N. (he had built five during the course of his life and the formation of his collection); and the other, the original entrance to Oak Knoll and a portion of the grounds. The seated figure in the library is Chauncey Brewster Tinker of Yale, another of A.E.N.'s Johnsonian friends.

Throughout the catalogue appears the device ✦. This symbol identifies comments written by A.E.N. himself. Such comments were either written in preparation for the future cataloguing of his library, or were taken from his many books about books.

✦ ✦ ✦

My father's own wish, often expressed, was that his collection should be dispersed in this way at public sale. "I cannot escape the conviction" he wrote, "that Edmond de Goncourt was right when he said in his will:—

'My wish is that my drawings, my prints, my curiosities, my books—in a word these things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.' "

It seems fitting that mention be made here of my mother's recent death. It is tragic that she could not have lived to see the sale of the library which she, as the dedication suggests, was so instrumental in building.

It has been the ambition of all those who have worked on the preparation of this sale to make it an outstanding event of the contemporary book world. My co-executor, Brandon Barringer, and I believe that a material contribution thereto is our decision that each and every item shall be sold to the highest bidder without reserve or restriction of any kind whatsoever.

I refer again to the introduction to the brochure, "The die is cast, the sale is on."

E. Swift Newton

February 24, 1941

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. In addition to the purchase price, the buyer will be required to pay the New York City sales tax, unless the buyer is exempt from the payment thereof.

12. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. The Galleries reserves the right to decline to undertake to make such bids.

13. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

14. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

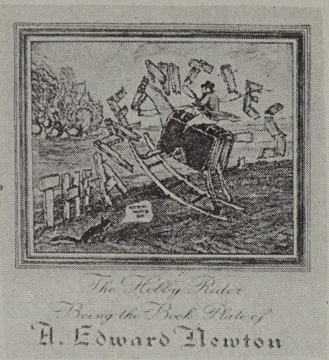
Sales Conducted by
HIRAM H. PARKE • OTTO BERNET
HARRY E. RUSSELL, JR. • LOUIS J. MARION

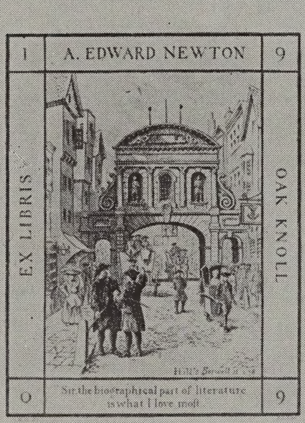
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET • NEW YORK
Telephone PLAZA 3-7573 *Cable* PARKGAL

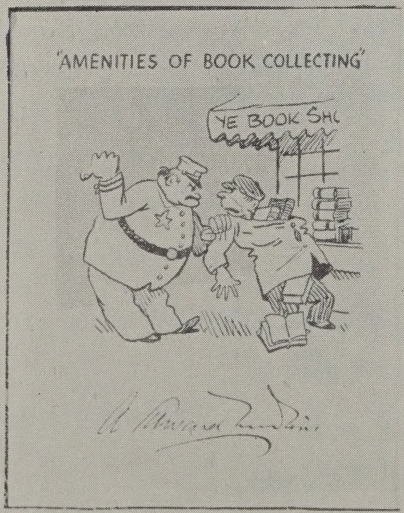
HIRAM H. PARKE • *President*

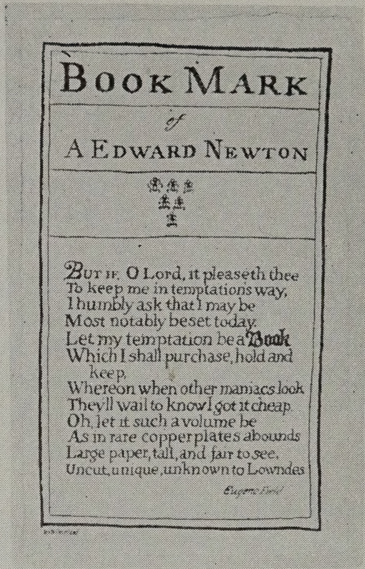
OTTO BERNET • ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*
EDWARD W. KEYES • *Secretary and Treasurer*

CATALOGUE


The Hobby Rider
Being the Book Plate of
A. Edward Newton


1
A. EDWARD NEWTON
9
EX LIBRIS
OAK KNOLL
0
Sir the biographical part of literature is what I love most
9


"AMENITIES OF BOOK COLLECTING"
YE BOOK SH
A Edward Newton

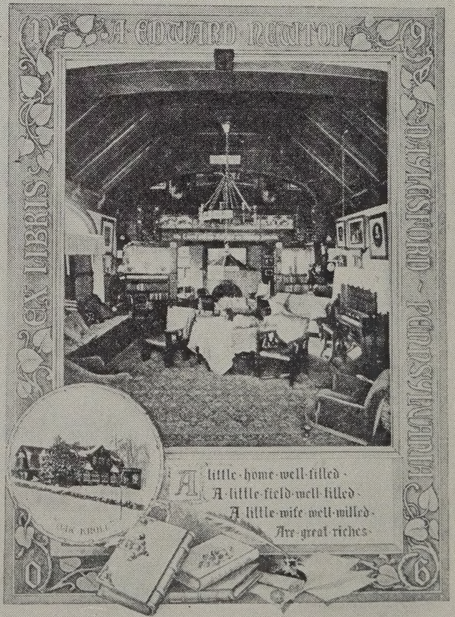

BOOK MARK

of

A EDWARD NEWTON

But if, O Lord, it pleaseth thee
To keep me in temptation's way,
I humbly ask that I may be
Most notably beset today.
Let my temptation be a **Book**
Which I shall purchase, hold and
keep,
Whereon when other maniacs look
They'll wail to know I got it cheap.
Oh, let it such a volume be
As in rare copperplates abounds
Large paper, tall, and fair to see,
Uncut, unique, unknown to Lowndes

Eugene Field


1
A · EDWARD · NEWTON
9
EX LIBRIS
DAYLESFORD ~ PENNSYLVANIA
OAK KNOLL
A little · home · well · filled ·
A · little · field · well · tilled ·
A · little · wife · well · willed ·
Are · great · riches ·
0
6

THE BOOKPLATES OF A. EDWARD NEWTON

FIRST SESSION

Wednesday, April 16, 1941 at 8:15 p.m.

CATALOGUE NUMBERS 1 TO 139 INCLUSIVE

» 1 « ACKERMANN, RUDOLPH • The Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics. First Series, 14 vols., 1809-15 ✣ The same, Second Series, 14 vols., 1816-22 ✣ The same, Third Series, 12 vols., 1823-8. *Beautifully illustrated with hundreds of plates, including many colored aquatints, comprising: views, fashion, sporting, and numerous other subjects.* Together 40 vols., 8vo, half red morocco, gilt tops; one cover loose, some hinges cracked, and some bindings slightly chipped. London: R. Ackermann, 1809-28

A COMPLETE SET, from its inception in 1809 to its conclusion in 1828. This is one of the finest illustrated magazines ever produced in any country, the plates including some of the best aquatint work of the period and the costume plates being among the finest ever engraved.

This set has not been collated. It is assumed and believed to be perfect, but is not returnable.

» 2 « AINSWORTH, WILLIAM H. • Jack Sheppard. *Portrait and illustrations by George Cruikshank.* 3 vols., 12mo, original cloth, uncut; backstrips somewhat worn, all loose in bindings. London, 1839

FIRST EDITION. With the half-title in vol. III. No half-title was issued in vols. I-II. With the J. Barton Townsend bookplate.

» 3 « AINSWORTH, WILLIAM H. • The Miser's Daughter. *Illustrated by George Cruikshank;* a few plates slightly foxed. 3 vols., 12mo, original cloth, uncut; covers slightly stained, somewhat worn, a few pages lightly foxed.

FIRST EDITION. London, 1842

» 4 « AINSWORTH, WILLIAM H. • Windsor Castle. *Illustrated by George Cruikshank and Tony Johannot. With designs on wood by W. Alfred Delamotte;* some plates slightly foxed. 8vo, full polished calf, gilt edges, by TOUT. London, 1843

FIRST EDITION IN ONE VOLUME.

» 5 « AINSWORTH, WILLIAM H. • Windsor Castle. *Illustrated by George Cruikshank and Tony Johannot. With designs on wood by W. Alfred Delamotte;* a few plates slightly foxed. 8vo, full brown morocco, sides tooled with a floral design in full relief, gilt edges, by M.S.P. London, 1844

One leaf of the contents is misplaced in binding.

With Autograph Letter Regarding the Book

» 6 « ALCOTT, LOUISA M. • Little Women [First Series], 1868 ✣ The same, Second Series, 1869 ✣ Little Men, 1869. *All illustrated.* Together 3 vols., 12mo, original cloth; some small stains on covers, top and foot of backstrips very slightly torn, two backstrips slightly faded. In a morocco-edged cloth slip case.

Boston, 1868-71

A DESIRABLE SET OF FIRST EDITIONS. Part I of "Little Women" has no announcement for "Little Women, Part Two" at the foot of the last page of text, and it does not have the words "Part One" on the backstrip. Part II of "Little Women" is of the Second Issue, with the following notice on p. iv: " 'Little Women,' Part First, is published in a volume uniform with this."

There are 4 pp. of advertisements at the front of "Little Men." The first page lists Mrs. Harriet B. Stowe's work "Pink and White Tyranny" as "Nearly Ready." Writing by a former owner on a front fly-leaf of the first two works listed.

Laid in the first part of "Little Women" is an interesting A.L.s. by the author in which she mentions the latter work, 4 pp., 16mo.

Laid in the first part of "Little Women" is an interesting A.L.s. by the author in which she refers to the latter work, 4 pp., 16mo. N.p., n.d. To "Mrs. Raymond": "I am much honored by the approval of old people, for my Little Women never dreamed of interesting any one but other Megs, Jos, Beths & Amys, & I appreciate the compliments I assure you . . ."

» 7 « ALKEN, HENRY • Scraps from the Sketch-Book of Henry Alken. *42 plates by Henry Alken, colored by another hand, a number of the plates displaying several subjects.* Small 4to, original boards, paper label on side; hinges cracked, later end-papers, and the price erased from label.

London: Published by Thomas M'Lean, 1821

FIRST EDITION. This copy contains 20 plates of sporting scenes, each plate dated 1820. With the R. B. Adam bookplate.

» 8 « ALKEN, HENRY • Symptoms of Being Amused. *Colored title-page and 41 finely colored plates, each containing several subjects, by Henry Alken;* some plates slightly stained, margin of frontispiece torn. Oblong 4to, full red straight-grain morocco, gilt edges. In a cloth case. London, 1822

Although this work is marked "Vol. I" on the title-page, no other volume was completed. A second volume was begun, but only 12 plates were issued; these are almost unknown and are included in the present copy. The original leather label is pasted down on the inner side of the front cover. The title-leaf in this copy is watermarked "1823."

» 9 « ALKEN, HENRY • A Panorama of the Progress of Human Life, fashionably displayed Illustrating "Shakespeare's Ages." *Colored plates after Henry Alken.* Oblong royal 4to, original wrappers, uncut. In the original envelope.

Privately Printed, 1930

ONE OF 400 COPIES, privately printed by C. F. G. R. Schwerdt, and signed by him.

» 10 « ALMANAC • Goldsmith. An Almanack for the Year of Our Lord God, M,DCC,XCIV . . . Wherein are contained Necessary Rules and Useful Tables. Calculated by John Goldsmith. 32mo, contemporary red morocco with designs onlaid in green, blue and white morocco, elaborately gilt tooled, marbled end-papers. In a contemporary morocco slip case in the same design as the binding.
London [1793]

» 11 « AMBROSIUS • De officiis, etc. De obitu Satyri fratris, etc. [Preceded by the Life of S. Ambrose by Paulinus.] *140 leaves, 137 long lines to the page, roman type, spaces left for initial letters. With signatures but no catchwords or foliation.* 4to, full old stamped russia, rubbed. [Milan: Uldericus Scinzenzeler, 1488]

St. Ambrosius, the powerful bishop of Milan, was one of the fathers of the Latin Church and one of the most brilliant figures in Christianity.
Hain *908,911; G.W. 1612. B.M.C. VI:762.

» 12 « ANDREWS, WILLIAM L. • Jean Grolier de Servier, Viscount d'Aguisy. Some account of his Life and of his famous Library. *Reproductions, some in color.* 12mo, original cloth, uncut. New York, 1892

ONE OF 140 COPIES on hand-made paper.

» 13 « ANDREWS, WILLIAM L. • Roger Payne and his Art. *Portrait and reproductions.* 8vo, original cloth, uncut. In a full red straight-grain morocco solander case. New York, 1892

ONE OF 10 COPIES on Japan paper. With the Alexander M. Hudnut bookplate.

» 14 « ANDREWS, WILLIAM L. • A Short Historical Sketch of Bookbinding. With a Description of the Prominent Styles by William Matthews. *Reproductions.* Square 12mo, full red levant morocco, gilt back, gilt paneled sides, gilt edges, by THE CLUB BINDERY. In a morocco-edged board slip case. New York, 1895

ONE OF 50 COPIES on Japan paper. With the Alexander M. Hudnut bookplate.

» 15 « ANDREWS, WILLIAM L. • An Essay on the Portraiture of the American Revolutionary War. *Numerous fine reproductions.* 8vo, original cloth, uncut.
New York, 1896

ONE OF 185 COPIES on hand-made paper. With the Carl Edelheim bookplate.

» 16 « ANDREWS, WILLIAM L. • New Amsterdam, New Orange, New York. *Reproductions and vignettes.* 8vo, original cloth, gilt top, uncut, slightly soiled. New York, 1897

ONE OF 170 COPIES. A chronologically arranged account of engraved views of the city from the first picture published in 1651 until the year 1800. With the Mrs. John V. L. Pruyn bookplate.

» 17 « ANDREWS, WILLIAM L. • A Trio of Eighteenth Century French Engravers of Portraits in Miniature. *Engraved title-page by E. D. French, and reproductions.* 8vo, original limp boards, uncut. New York, 1899

ONE OF 161 COPIES on Japan paper.

» 18 « ANDREWS, WILLIAM L. • Sextodecimos et infra. *Reproductions, some in color.* 12mo, original limp boards, uncut. New York, 1899

ONE OF 140 COPIES on English hand-made plate paper.

» 19 « ANDREWS, WILLIAM L. • Gossip About Book Collecting. *Reproductions, a few in color.* 2 vols., 12mo, original illuminated wrappers, gilt tops, uncut; end-papers slightly discolored. New York, 1900

ONE OF 125 COPIES on Holland paper.

» 20 « ANDREWS, WILLIAM L. • James Lyne's Survey; or, as it is more commonly known, The Bradford Map. *3 reproductions.* 12mo, original cloth, uncut. New York, 1900

ONE OF 170 COPIES on Holland paper.

» 21 « ANDREWS, WILLIAM L. • The Iconography of the Battery and Castle Garden. *Illustrated.* 8vo, original cloth, gilt top, uncut. New York, 1901

ONE OF 32 COPIES on Japan paper.

» 22 « ANDREWS, WILLIAM L. • Paul Revere and his Engraving. *Reproductions.* 8vo, original Japan paper covered boards, gilt top, uncut. New York, 1901

ONE OF 135 COPIES on Van Gelder paper.

» 23 « ANDREWS, WILLIAM L. • New York as Washington knew it after the Revolution. *Numerous engravings by Sidney L. Smith.* 8vo, original Japan paper covered boards, gilt top, uncut. New York, 1903

ONE OF 135 COPIES on French hand-made paper.

» 24 « ANDREWS, WILLIAM L. • The Treatyse of Fysshinge Wyth an Angle. From the Book of St. Albans. With an Introductory Essay by William Loring Andrews. *Illustrated.* 8vo, original stiff vellum, gilt top, uncut, with ties.

ONE OF 160 COPIES on hand-made paper. New York, 1903

» 25 « ANDREWS, WILLIAM L. • An English XIX Century Sportsman, Bibliophile, and Binder of Angling Books. *Engraved title-page by Sidney L. Smith, and other reproductions, some in color.* 8vo, original Japan paper covered boards, gilt top, uncut. New York, 1906

ONE OF 125 COPIES on Van Gelder hand-made paper.

» 26 « ANDREWS, WILLIAM L. • The Heavenly Jerusalem. *Reproductions.* 8vo, original limp boards, gilt top, uncut. New York, 1908

ONE OF 120 COPIES.

» 27 « [APPERLEY, CHARLES J.] • Memoirs of the Life of the late John Mytton, Esq. . . . with notices of his Hunting, Shooting, Driving, Racing, and Extravagant Exploits. By Nimrod. *12 fine colored aquatint plates designed and etched by Henry Alken;* publisher's imprint cut from two plates, and two other imprints cut into. 8vo, original plum cloth; covers slightly faded or stained, resewn and hinges repaired. In a half brown morocco slip case.

London: Rudolph Ackermann, 1835

THE RARE FIRST EDITION of a celebrated sporting book, in the original binding. This edition contains three plates which did not appear in the second edition.

» 28 « [APPERLEY, CHARLES J.] • The Chace, the Turf, and the Road. By Nimrod. *Portrait by Maclise, and 13 plates by Henry Alken.* 8vo, original green cloth, uncut; covers slightly worn or stained, inner hinges cracked. London, 1837

FIRST COLLECTED EDITION. These three famous articles first appeared in 1835 in "The Quarterly Review." The leaf subscribed "P. Hawker" is not present in this copy. With 16 pp. of advertisements at the end. Writing by a former owner on the inner side of the front cover.

» 29 « [APPERLEY, CHARLES J.] • The Life of a Sportsman. By Nimrod. *36 highly colored plates by Henry Alken;* publisher's imprint cut from a few plates. Royal 8vo, ORIGINAL BLUE CLOTH, gilt edges; small tear in one outer hinge, resewn, later end-papers. In a cloth folding case.

London: Rudolph Ackermann, 1842

FIRST EDITION. The rare first issue in the original blue cloth binding. This copy contains three mounted plates in the forepart of the volume, each without a printed title. These three plates are in a later state. In the first state, these plates (usually four) bear a printed title.

This work is considered one of the finest of the books illustrated by Alken. With the 10 pp. of Ackermann's advertisements at the end.

» 30 « [APPERLEY, CHARLES J.] • Memoirs of the Life of the late John Mytton, Esq. . . . with notices of his Hunting, Shooting, Driving, Racing, Eccentric and Extravagant Exploits. By Nimrod. With a Brief Memoir of Nimrod, by the author of "Handley Cross" [Robert S. Surtees]. *With 18 superb colored plates, drawn and etched by Henry Alken and T. J. Rawlins, of which 16 are aquatinted by E. Duncan.* 8vo, original green cloth, gilt edges; one inner hinge cracked.

London: Rudolph Ackermann, 1851

THIRD EDITION, which is the first edition with the "Memoir of Nimrod" (Charles J. Apperley) by Robert S. Surtees. With the 8 pp. of Ackermann's advertisements at the end. Pasted down on the inner side of the front cover are two sheets listing "Sporting and Veterinary Works" and "Fores's Sporting Engravings." On the inner side of the back cover is pasted down a sheet listing "The Horse's Mouth . . ." by Edward Mayhew.

A FINE COPY, with the exception of the defect noted above. The covers, text and plates are in unusually clean state.

» 31 « [APPERLEY, CHARLES J.] • The Chace, the Turf, and the Road. By Nimrod. *Portrait by Maclise, and colored plates and other illustrations by Henry Alken.* 12mo, three-quarter green levant morocco, gilt edges, by ZAEHNSDORF.

New edition, revised. London, 1870

Manuscript Note Book of a Continental Tour

» 32 « ARNOLD, MATTHEW • Manuscript Note Book. *With autograph jottings on 158 pages, mostly in pen-and-ink.* 16mo, leather-backed boards. In a full red levant morocco solander case. V.p., v.d.

A note book crammed full of interesting entries in English and French, though mainly in the former language. A few excerpts chosen at random will convey an idea of the interest and desirability of this little volume. "Many critics have already expressed the opinion that in these notes we have the best of Arnold's thought, a view which Arnold himself half-jokingly foretold."

"In the evening to Madame de Stäel's, talked a good deal with Guizot & the Duc de Broglie . . . dressed and [went] to Saint Beuve. Dined with him at the Restaurant du quartier. Then home with him & looked over letters from G. Sand, Alf. de Musset . . . There seems to be an inveterate belief in the popular mind, that the armies which overran the continent under Napoleon left behind them in the countries which they conquered, some invaluable doctrine. France claims to be the head and heart of European civilization. Her historians and political philosophers are fond of ascribing to her the moral dictatorship of the world . . ."

The dates 1859, 1868, 1871, etc. appear in this book. Notes other than those on travel were jotted down years after his visit to the continent.

» 33 « ARNOLD, MATTHEW • A.L.s., 3 pp., 12mo, [London] November 29, 1859. To Joseph Severn, intimate friend of John Keats, about 220 words. With an engraved portrait of Arnold. Bound in a 4to half blue morocco volume.

A FINE LETTER, partly devoted to Keats' sonnet "Bright star, would I were stedfast as thou art." It reads in part: ". . . I know the sonnet of Keats well, it contains two of the most magical lines which even he ever wrote. But I am glad you have given me an opportunity of seeing it in his own handwriting, and in a volume the markings of which are invaluable as proof where he got his manner . . ."

> ✦ *On one of the inserted leaves in the volume Mr. Newton has written: "An interesting letter in which Matthew Arnold discusses at some length the lovely poem by Keats, 'Bright star would I were stedfast as thou art.' This poem was written in an edition of Shakespeare (1806) presented by Sir Charles Dilke to the Public Library at Hampstead. A. Edward Newton. March 14, 1926."*

» 34 « [ARNOLD, MATTHEW] • Empedocles on Etna, and Other Poems. 12mo, original green cloth, uncut; a few faint stains on covers, piece cut from upper margin of the leaf of contents, and some margins defective through careless opening. In a cloth slip case. London, 1852

FIRST EDITION. The work was withdrawn from circulation before many copies were sold.

Inscribed on the front end-paper: "From the Author," but in another hand. Tipped in the volume is a slip of paper bearing the following inscription in an unknown hand: ". . . it was probably given to Robert Bulwer, first Earl of Lytton and has an inscription in his autograph 'Mrs. Petre from Robert Lytton 1856' on the half-title." The name "Mary Petre" and date "December, 1856" are inscribed on the title-page.

» 35 « [ARNOLD, MATTHEW] • Empedocles on Etna, and Other Poems. 12mo, full green levant morocco, with foliated border in gilt on sides, and similar design on backstrip, gilt fillet panels, gilt edges, designed by COBDEN-SANDERSON and bound at THE DOVES BINDERY, 1900. London, 1852

FIRST EDITION. A fine copy. The work was withdrawn from circulation before many copies were sold. The leaf of advertisement has not been preserved in this copy. With the William F. Gable and R. B. Adam bookplates.

» 36 « ARNOLD, MATTHEW • Essays in Criticism. 12mo, original cloth; covers slightly puckered. London, 1875

PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "With the Author's kind regards." Third edition. Alfred Austin's copy, with his bookplate.

» 37 « ARNOLD, MATTHEW • Poems. With an Introduction by A. C. Benson. *Illustrated by Henry Ospovat.* 12mo, original cloth, gilt top, uncut. London, 1900

Tipped in the volume are 2 A.L.s. by the author, 5 pp., 12mo, [London] and Cobham, Surrey, Dec. 16, 1873 and April 24, 1884. One letter is to S. A. Stern, and the other to an unnamed correspondent. Literary letters.

» 38 « ARNOLD, WILLIAM H. • First Report of a Book-Collector. *Facsimiles.* Royal 8vo, original vellum, uncut; covers slightly soiled, as usual. Jamaica, New York, 1897-8

ONE OF 85 COPIES, signed by the author and the printer. Inserted in a pocket at the back are two genuine leaves of Pynson's edition of Froissart's *Chronicles,* 1525, showing the drilling of ancient book-worms; also inserted in the volume is a leaf of Fabian's *Chronicle,* 1559.

» 39 « ASHENDENE PRESS • Vita di Santa Chiara Vergine composta per Ugolino Verino cittadino Florentino. Reprinted from the original Manuscript with an Introduction and Notes by Walter W. Seton. Small 4to, original limp vellum, uncut, with ties. Chelsea, 1921

ONE OF 236 COPIES.

» 40 « ATHERTON, GERTRUDE • The Conqueror. 12mo, original cloth, gilt top, uncut; covers slightly stained. In half red morocco slip case. New York, 1902

FIRST EDITION. First issue, with the numerals on p. 546 in the upper left corner.
Tipped in is an A.L.s. and an L.s. by the author. The L.s. refers in part to the binding of the present work.

Jane Austen's First Book

» 41 « [AUSTEN, JANE] • Sense and Sensibility: A Novel. By a Lady. 3 vols., 12mo, ORIGINAL BOARDS, paper labels, WHOLLY UNCUT; backstrips and labels defective, covers partly loose, and slight marginal defects. In a full red levant morocco solander case. London: Printed for the Author, 1811

FIRST EDITION. The author's first book, in the original boards, wholly uncut. With the genuine half-titles. The following penciled note appears on the front end-paper of vol. I: "I have collated this book and find it a perfect edition, in original untouched condition. Sept. 11, 1928. Mabel A. Zahn."

» 42 « [AUSTEN, JANE] • Pride and Prejudice: A Novel. 3 vols., 12mo, full old calf; rehinged, and a few other small cover defects, a very small piece torn from the upper margin of the title-leaf of vol. III, and a few pages sprung. In a cloth case. London, 1813

FIRST EDITION. With the genuine half-titles. The name "Capt. Colin Campbell, R. N." and place of residence inscribed on the title-pages and front end-papers. Three of the inscriptions are dated 1829.

» 43 « [AUSTEN, JANE] • Pride and Prejudice: A Novel. 3 vols., 12mo, original paper-backed boards, paper labels, uncut; backstrips defective in a few places, labels slightly defective, and writing on the front covers, some leaves lightly foxed, and a small piece torn from the upper margin of a few leaves in vol. I. In a half orange morocco folding case. London, 1813

SECOND EDITION.

» 44 « [AUSTEN, JANE] • Mansfield Park: A Novel. 3 vols., 12mo, old boards, paper labels (not original), uncut; later end-papers, and a small piece torn from the lower corner of the half-title leaf in vol. II. In a half blue morocco folding case. London, 1814

FIRST EDITION. With the genuine half-titles. With the leaf of advertisements at the end of vol. III; a very small piece has been torn from the upper margin of this leaf.

» 45 « [AUSTEN, JANE] • Emma: A Novel. 3 vols., 12mo, ORIGINAL PAPER-BACKED BOARDS, paper labels, wholly uncut; hinges cracked, labels slightly defective. In a half green morocco folding case. London, 1816

FIRST EDITION, in the original boards, wholly uncut. With the genuine half-titles. Name inscribed on the front covers.

> ✦ *"Between 1749, the year of 'Tom Jones,' and 1816, when a perfect novel, 'Emma,' appeared, no advance had been made in telling a story. I have called 'Emma' a 'perfect' novel: I think it is. Jane Austen used a small palette, but her colors were faultless. Lord Rosebery ranks 'Emma' as the second-best novel in the English language, placing 'Tom Jones' first . . ."*—A.E.N., *"This Book-Collecting Game."*

» 46 « [AUSTEN, JANE] • Northanger Abbey: and Persuasion. With a Biographical Notice of the Author. 4 vols., 12mo, original paper-backed boards, paper labels, wholly uncut; backstrips and one label somewhat defective, other labels slightly defective and with the price legend "24s" cut away; half-title lacking in vol. II of "Northanger Abbey," front end-paper lacking in another volume, and a few other small defects. In two half brown morocco slip cases.

London, 1818

FIRST EDITION, IN THE ORIGINAL BOARDS, wholly uncut. The half-title in the last two volumes precedes the title-page.

» 47 « BACON, SIR FRANCIS • The Two Bookes of Francis Bacon. Of the proficience and aduancement of Learning, diune and humane. Small 4to, laid in old vellum covers; blocked out writing in ink on the verso of the title-page showing through the leaf; and a few small marginal stains. In a full red levant morocco solander case, gilt tooled.

At London. Printed for Henrie Tomes, 1605

FIRST EDITION. Bacon translated this work into Latin, extending it to nine books. This original work in English, however, has a great advantage over the more pretentious translation, written, as it is, in Bacon's native tongue. This volume does not have the genuine blank leaf [H2] at the end.

With a few marginal notes in ink in a contemporary hand, also a number of marginal penciled notes in a more recent hand.

With the Granville C. Cunningham book plate on the inner side of the front vellum cover, and with Cunningham's name, and the date "March 1904" on a fly-leaf.

A Very Rare Edition

» 48 « BACON, SIR FRANCIS • The Essaies of Sr Francis Bacon Knight, the Kings Soliciter Generall. *Title within ornamented border.* Small 8vo, old full vellum, one hinge slightly cracked, title-leaf washed and with small restorations, very small piece supplied at upper inner corner of the first leaf of the dedication, the final leaf slightly frayed and with two tiny holes. In a full crimson levant morocco solander case, with gilt decorations.

Imprinted at London by Iohn Beale, 1612

THE VERY RARE ENLARGED FOURTH EDITION. Though the table enumerates forty essays, there are really only thirty-eight, as the other two, "Of the Publikes" and "Of Warre and Peace," were not published.

The first and second editions are virtually impossible to obtain. Each of these contained ten essays. The above copy is actually the third edition, as the so-called "third" edition of 1606 is a pirated reprint of the second edition.

A copy of exceptional interest, inscribed on the inner side of the back cover in an early hand: "Hamlets Soliloquy" followed by notes written in shorthand. A number of the margins throughout the book bear shorthand notes in the same hand. Some upper margins are very slightly stained. The blank leaves [A1 and Q8] are not present.

» 49 « BACON, SIR FRANCIS • The Wisedome of the Ancients. Written in Latine by the Right Honourable Sir Francis Bacon Knight, Baron of Verulam and Lord Chancelor of England. Done into English by Sir Arthur Gorges Knight. 12mo, blue levant morocco, inlaid with interlacing scrolls of red and white morocco, gilt edges, by RIVIERE. In a full brown levant morocco solander case. London: Imprinted by Iohn Bill, 1619

THE FIRST ENGLISH EDITION. A fine copy. With the John L. Clawson bookplate.

» 50 « BACON, SIR FRANCIS • The Essayes or Counsels, Civill and Morall of Francis Lo. Verulam, Viscount St. Alban. Small 4to, vellum; covers slightly stained, and some leaves slightly time-discolored. In a case made from an old antiphonal. London: Printed by Iohn Haviland, 1632

NEWLY ENLARGED EDITION. With the initials "H. W." on the title-page.

» 51 « BACON, SIR FRANCIS • Of the Advancement and Proficience of Learning or the Partitions of Sciences IX Books. *Engraved frontispiece and title-page by William Marshall.* Folio, old calf; rehinged, and slightly rubbed, and a few small marginal defects. Oxford: Printed by Leon: Lichfield, 1640

FIRST COMPLETE EDITION IN ENGLISH, comprising nine books. With the Arms of Charles I in gilt in centre of covers. The colophon is dated 1639, one year earlier than the title-page. Qq2 is misplaced after Qq3. With two variant bookplates of John Shoppe.

» 52 « BACON, SIR FRANCIS • History Naturall and Experimentall, of Life and Death. Or of the Prolongation of Life. Small folio, three-quarter red levant morocco, gilt edges, by ROOT.
London: Printed for William Lee, and Humphrey Moseley, 1650

» 53 « BALZAC, HONORE DE • Droll Stories collected from the Abbeys of Touraine. *Illustrated with 425 designs by Gustave Doré.* 8vo, full red levant morocco, richly gilt corners and back, gilt top, by TOUT. In a leather slip case.

THE FIRST HOTTEN EDITION. London: Hotten [1874]

» 54 « BARBER, EDWIN A. • The Pottery and Porcelain of the United States. An historical review of American Ceramic Art from the earliest times to the present day. *With 223 illustrations.* Royal 8vo, cloth, gilt top, uncut.

FIRST EDITION. With the Carl Edelheim bookplate. New York, 1893

» 55 « [BARETTI, JOSEPH] • The Sentimental Mother, A Comedy, in Five Acts; The Legacy of an Old Friend, and his Last Moral Lesson to Mrs. Hester Lynch Thrale, Now Mrs. Hetser [*sic*] Lynch Piozzi. 8vo, three-quarter green levant morocco, gilt top. London, 1789

FIRST EDITION. Comprises the title-leaf; the *Dramatis Personae* leaf; B-L2 in eights; and four leaves of advertisements.

"A bitter satire on Mrs. Piozzi's domestic life during the time of her marriage with Mr. Thrale. Baretti was very intimate with the Thrale family . . . his strictures are so brutal that even her enemy Boswell could not approve them."

» 56 « [BARHAM, RICHARD H.] • The Ingoldsby Legends; or, Mirth and Marvels. By Thomas Ingoldsby. *Illustrated by George Cruikshank and John Leech, and 2 portraits;* a few plates very slightly foxed. 3 vols., 12mo, original cloth, uncut; inner hinges cracked, one backstrip repaired, and three outer hinges slightly torn. In a cloth slip case. London, 1840-2-7

FIRST EDITION. Vol. I is of the First Issue, with p. 236 a blank, the reading "Ralph de Shurland" on p. 71, line 23, the motto on p. 260 in gothic type, and with the appendix leaf at the end. The slip "To the Critical Reader" which should face p. 236 is not present in this copy.

Vol. II is of the Second Issue, with the line of errata on the verso of the contents page.

Vol. III is of the First Issue, with the reading "topot" on p. 350, line 2.

» 57 « BARRIE, SIR JAMES M. • My Lady Nicotine. 12mo, original cloth, gilt top, uncut; inner hinges cracked. In cloth case. London, 1890

FIRST EDITION.

» 58 « BARRIE, SIR JAMES M. • The Little Minister. 3 vols., 12mo, original tan cloth, uncut; covers slightly stained or rubbed. In a half blue morocco folding case. London, 1891

FIRST EDITION. Laid in vol. I is an A.N.s. by the author to Cecil Harmsworth, 1 p., 12mo, London, Oct. 9, 1930: "Certainly it would be a pleasure to me to attend this dinner and to meet Mr. Newton, his Men and Ghosts [*Men and Ghosts of Gough Square*] is first rate . . ." With the James Vaughan Horne bookplate.

» 59 « BARRIE, SIR JAMES M. • Margaret Ogilvy. *Frontispiece portrait.* 12mo, original cloth, gilt top, uncut; a few faint stains on the back cover, and an end-paper lacking at the front. In a cloth slip case. London, 1896

FIRST EDITION. Laid in the volume is an A.L.s. by the author to Mr. Newton, 1 p., 12mo [London], Jan. 29, 1931: "It is very nice of you to remember that promise and send me R. L. S.'s story of Moses, which I value much in this rare form and as a reminder too of the happy dinner at which we became friends . . ."

Presentation Copy to Sir Edmund Gosse

» 60 « BARRIE, SIR JAMES M. • Tommy and Grizel. 12mo, original cloth, gilt top, uncut. In a half morocco folding case. London, 1900

A FINE COPY OF THE FIRST EDITION. A desirable association volume, being a presentation copy from the author to Sir Edmund Gosse, inscribed on the half-title: "Dear Edmund Gosse. Tommy and Grizel and I will feel proud if you can find room for us on your shelf—the shelf for friends. Yours J. M. Barrie. Nov. 1902." With the Sir Edmund Gosse bookplate.

» 61 « BARRIE, SIR JAMES M. • The Little White Bird. *Frontispiece.* 12mo, original cloth, gilt top; covers slightly stained, and inner hinges cracked. In a cloth slip case. London, 1902

FIRST EDITION.

» 62 « BAY, J. CHRISTIAN • A Handful of Western Books, 1935 ❖ A Second Handful of Western Books, 1936. *Frontispieces.* Together 2 vols., 12mo, original cloth-backed boards, paper labels, uncut.
Cedar Rapids, Iowa: Torch Press, 1935-6

EDITIONS LIMITED TO 350 AND 400 COPIES RESPECTIVELY. Privately printed for friends.

» 63 « [BEARDSLEY, AUBREY] • THOMAS MALORY. Le Morte d'Arthur. With an Introduction by Professory Rhys. *Embellished with many original designs by Aubrey Beardsley.* 2 vols., 4to, white pigskin, with Beardsley's design on front covers, black edges, BY ZAEHNSDORF. Each volume in a cloth folding box.
London, 1893-4

FIRST EDITION WITH THE BEARDSLEY ILLUSTRATIONS. ONE OF 300 COPIES on Dutch hand-made paper. Attractively bound entirely in black and white, the black edges of the volumes against the white pigskin being particularly effective. Laid in is a letter from Zaehnsdorf, the binder, with reference to the binding—"That the edges should be black was a courageous inspiration . . . I honestly hope that the future owner of these two books will appreciate them with the same measure of satisfaction that I do . . ."

» 64 « BEARDSLEY, AUBREY • Under the Hill, and Other Essays in Prose and Verse. *Illustrated by Aubrey Beardsley.* 4to, original decorated cloth, gilt top, uncut; covers slightly soiled. In a cloth slip case. London, 1904

FIRST EDITION. ONE OF A LIMITED EDITION on Japan paper.

» 65 « BEARDSLEY, AUBREY • The Story of Venus and Tannhauser. Small 4to, original boards, paper label, uncut; small tear in one hinge. In a cloth slip case. London, 1907

FIRST EDITION. ONE OF 300 COPIES, printed for private circulation.

» 66 « BEAUCLERK, TOPHAM • Bibliotheca Beauclerkiana. A Catalogue of the Large and Valuable Library of the late Honourable Topham Beauclerk. *Priced in ink.* 8vo, half morocco, uncut. London, 1781

Beauclerk was a friend of Samuel Johnson.

» 67 « [BECKFORD, PETER] • Thoughts on Hunting. In a Series of Familiar Letters to a Friend. *Frontispiece by Bartolozzi after Cipriani, and 2 plates.* Small 4to, full early tree calf, gilt back and gilt borders on sides; a few pages very slightly foxed. Sarum, 1781

FIRST EDITION. A FINE COPY of this famous sporting book. It is one of the first works in English that describes accurately the whole system of the sport of hunting. The author was one of the eminent sportsmen of his day, being the master of a famous pack of foxhounds. With the Thomas Hutton bookplate.

» 68 « BECKFORD, PETER • Thoughts on Hunting. In a Series of Familiar Letters to a Friend. *Engraved title-page, frontispiece, folding plan, and 8 plates;* slightly foxed. Large 8vo, full contemporary red straight-grain morocco, gilt back and gilt decorated sides, gilt edges. [London] 1810

IN A FINE CONTEMPORARY BINDING. With an unidentified bookplate. Pasted down at the outer corner of the inner side of the front cover is the small label of Thomas Beet, London book dealer.

» 69 « BECKFORD, PETER • Thoughts on Hunting. In a Series of Familiar Letters to a Friend. *Folding plan, and vignettes by Bewick.* 8vo, original boards, uncut and unopened; hinges cracked, and edges slightly worn. In a morocco-backed cloth folding case. London [1820]

RARE IN BOARDS AND IN UNCUT STATE.

» 70 « [BECKFORD, WILLIAM] • [Vathek] An Arabian Tale, from an Unpublished Manuscript: With Notes, Critical and Explanatory. 8vo, original boards, wholly uncut; rebacked, a few pages slightly stained, and a small piece torn from the lower corner of one leaf. In a half brown morocco slip case. London, 1786

FIRST EDITION, IN ORIGINAL BOARDS, wholly uncut. Very scarce in this state. With p. 48 in the earlier state, misprinted 84. Hester Lynch Piozzi's copy, inscribed by her on the inner side of the front cover: "Written by the well known Beckford of Fonthill & Given by Mr. Sharp of Mark Lane to H. L. Piozzi. Holles Street London 26. March 1804." With four marginal notes believed to be in Mrs. Piozzi's hand.

The name "Jas. Kendrick" and the date "1824" are inscribed on the title-page.

» 71 « BEERBOHM, MAX • The Happy Hypocrite. Square 16mo, original wrappers, uncut; tiny piece chipped from the back wrapper. In a half red morocco slip case. New York and London, 1897

FIRST EDITION. Bodley Booklets, Number One.

» 72 « BEERBOHM, MAX • More. Square 16mo, original cloth, paper label, uncut. London, 1899

FIRST EDITION. With the extra label tipped in at the end.

» 73 « BEERBOHM, MAX • Yet Again. 12mo, original cloth, paper label, uncut; covers slightly rubbed. London, 1909

FIRST EDITION.

» 74 « BEERBOHM, MAX • Zuleika Dobson; or An Oxford Love Story. 12mo, original brown smooth cloth, uncut; covers slightly stained. London, 1911

FIRST EDITION. On the A. Edward Newton list of "One Hundred Good Novels."

» 75 « BEERBOHM, MAX • A Christmas Garland. Square 8vo, original cloth, uncut; slight cover stains. London, 1912

» 76 « BEERBOHM, MAX • A Survey. *51 caricatures.* Small 4to, original red cloth, with the dust jacket. London, 1921

FIRST EDITION.

» 77 « BEERBOHM, MAX • Things New and Old. *Illustrated with caricatures.* 4to, original cloth, with the dust jacket. London, 1923

FIRST EDITION.

» 78 « BEHN, MRS. APHRA • Oroonko: or, The Royal Slave. A True Story. Small 8vo, old calf; one hinge slightly cracked, small piece supplied at top and foot of the backstrip, and two or three other small defects. London, 1688

FIRST EDITION OF A SCARCE BOOK. Pages 113-223 are misnumbered 129-239. Writing by a former owner on two fly-leaves and on the verso of the final page of text.

» 79 « BENNETT, ARNOLD • Anna of the Five Towns. 12mo, original decorated cloth; one inner hinge cracked, and slightly rubbed. In a cloth slip case. London, 1902

FIRST EDITION. Laid in the volume is an L.s. by the author to Mr. Newton, 1 p., small 4to [London], March 7, 1929:

"I certainly will, with the greatest pleasure. I thought that the price of the first edition was about £20. At the present time I am only just recovering from something resembling influenza, and therefore am not very bright or social."

Inscribed by the Author

» 80 « BENNETT, ARNOLD • The Old Wives' Tale. 12mo, original plum-colored cloth; inner hinges slightly cracked, backstrip very slightly faded and with several minute tears. In a cloth folding case. London, 1908

FIRST EDITION. A FINE COPY of a work usually found in faded condition, regardless of the slight defects noted above.

Inscribed by the author: *"Inscribed to A. Edward Newton with best wishes from Arnold Bennett."*

AN EXTREMELY RARE WORK IN INSCRIBED STATE. On the A. Edward Newton list of "One Hundred Good Novels."

> ✦ *Laid in the volume is a typewritten sheet by Mr. Newton reading as follows:*
> *"I bought this book from Spurr & Swift and, knowing Bennett, took the book to Cadogan Square and asked him to put his name in it. He asked me how much I paid for it, I told him and he said I had paid too much. I said 'Very likely.' He wrote: 'Inscribed to A. Edward Newton with best wishes from Arnold Bennett.' "*
>
> *"Although 'Anna of the Five Towns,' published in 1902, had revealed his appropriation of a particular district, it was not until the publication of 'The Old Wives' Tale' Bennett really arrived.*
>
> *"There is no novel quite like 'The Old Wives' Tale.' Its endless succession of small prosaic happenings is a sustained effort of imagination. The work portrays the breadth and the narrowness, the strength and impotence of the English middle class . . ."*

» 81 « BENNETT, ARNOLD • The Old Wives' Tale. *Reproduced in facsimile from the author's manuscript.* 2 vols., small 4to, original linen-backed boards. London, 1927

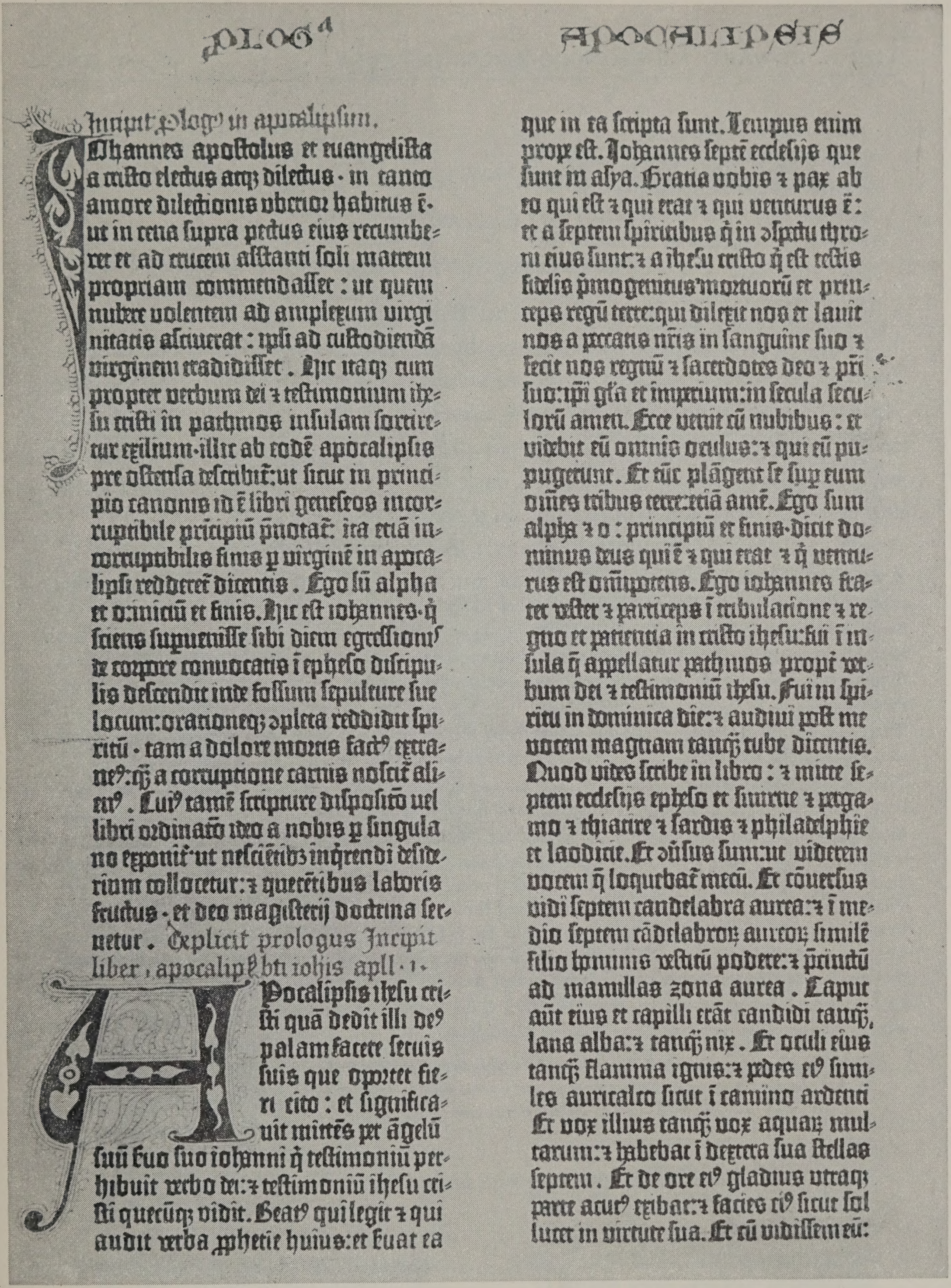
ONE OF 500 COPIES. Pasted down on a fly-leaf are two newspaper clippings concerning Bennett.

» 82 « BENNETT, CHARLES H. • Proverbs with Pictures. *Colored title-page, and 47 plates, depicting a large number of colored figures.* Small 4to, full polished calf, gilt top, original front wrapper bound in, by RIVIERE; one inner hinge cracked, slight foxing. London, 1859

FIRST EDITION. With the William Forbes Morgan bookplate.

» 83 « [BEWICK, THOMAS] • Select Fables, in Three Parts. *Woodcuts by Thomas Bewick.* 12mo, original calf; hinges cracked, one leaf of text torn. Newcastle, 1784

With the Frederick Locker-Lampson bookplate. Tipped in the volume is an A.L.s. by Austin Dobson to Locker-Lampson, apparently in reference to the present volume. Writing by a former owner on the verso of the title-page.



PLOG⁹ APOCALIPSIS

Incipit plog⁹ in apocalipſim.

Iohannes apoſtolus et euangeliſta a xp̄o electus atq; dilectus · in tanto amore dilectionis vberior habitus ē · ut in cena ſupra pectus eius recumberet et ad crucem aſtanti ſoli matrem propriam commendaſſet: ut quem nubere volentem ad amplexum virginitatis aſciuerat: ipſi ad cuſtodiendā virginem tradidiſſet. Hic itaq; cum propter verbum dei ⁊ teſtimonium iheſu xp̄i in pathmos inſulam ſortiretur exilium · illic ab eodē apocalipſis pre oſtenſa deſcribit͛: ut ſicut in principio canonis id ē libri geneſeos incorruptibile pricipiū p̄notat͛: ita etiā incorruptibilis finis p virginē in apocalipſi redderet͛ dicentis. Ego ſū alpha et o: iniciū et finis. Hic eſt iohannes · q̄ ſciens ſupueniſſe ſibi diem egreſſionis de corpore conuocatis ī epheſo diſcipulis deſcendit inde foſſum ſepulture ſue locum: orationeq; ↄpleta reddidit ſpiritū · tam a dolore mortis fact⁹ extraneus: q̄ a corruptione carnis noſcit͛ alienus. Cui⁹ tamē ſcripture diſpoſitō uel libri ordinacō ideo a nobis p ſingula no exponit͛ ut neſciētibȝ inq̄rendi deſiderium collocetur: ⁊ querētibus laboris fructus · et deo magiſterij doctrina ſeruetur. Explicit prologus Incipit liber apocalipſis bti iohis apli · i ·

Apocalipſis iheſu xp̄i quā dedit illi de⁹ palam facere ſeruis ſuis que oportet fieri cito: et ſignificauit mittēs per āgelū ſuū ſeruo ſuo iohanni q̄ teſtimoniū perhibuit verbo dei: ⁊ teſtimoniū iheſu xp̄i quecūq; vidit. Beat⁹ qui legit ⁊ qui audit verba ꝓphetie huius: et ſeruat ea que in ea ſcripta ſunt. Tempus enim prope eſt. Johannes ſeptē eccleſijs que ſunt in aſya. Gratia vobis ⁊ pax ab eo qui eſt ⁊ qui erat ⁊ qui venturus ē: et a ſeptem ſpiritibus q̄ in ↄſpectu throni eius ſunt: ⁊ a iheſu xp̄o q̄ eſt teſtis fidelis p̄mogenitus mortuorū et princeps regū terre: qui dilexit nos et lauit nos a peccatis nr̄is in ſanguine ſuo ⁊ fecit nos regnū ⁊ ſacerdotes deo ⁊ pr̄i ſuo: ipſi gl̄a et imperium: in ſecula ſeculorū amen. Ecce venit cū nubibus: et videbit eū omnis oculus: ⁊ qui eū pupugerunt. Et tūc plāgent ſe ſup eum omnes tribus terre: etiā amē. Ego ſum alpha ⁊ o: principiū et finis · dicit dominus deus qui ē ⁊ qui erat ⁊ q̄ venturus eſt omnipotens. Ego iohannes frater veſter ⁊ particeps ī tribulatione ⁊ regno et patientia in xp̄o iheſu: fui ī inſula q̄ appellatur pathmos propt͛ verbum dei ⁊ teſtimoniū iheſu. Fui in ſpiritu in dominica die: ⁊ audiui poſt me vocem magnam tanq̄ tube dicentis. Quod vides ſcribe in libro: ⁊ mitte ſeptem eccleſijs epheſo et ſmirne ⁊ pergamo ⁊ thiatire ⁊ ſardis ⁊ philadelphie et laodicie. Et ↄūſus ſum: ut viderem vocem q̄ loquebat͛ mecū. Et cōuerſus vidi ſeptem candelabra aurea: ⁊ ī medio ſeptem cādelabroꝝ aureoꝝ ſimilē filio hominis veſtitū podere: ⁊ p̄cinctū ad mamillas zona aurea. Caput aūt eius et capilli erāt candidi tanq̄ lana alba: ⁊ tanq̄ nix. Et oculi eius tanq̄ flamma ignis: ⁊ pedes ei⁹ ſimiles auricalco ſicut ī camino ardenti. Et vox illius tanq̄ vox aquaꝝ multarum: ⁊ habebat ī dextera ſua ſtellas ſeptem. Et de ore ei⁹ gladius utraq; parte acut⁹ exibat: ⁊ facies ei⁹ ſicut ſol lucet in virtute ſua. Et cū vidiſſem eū:

THE FIRST PAGE OF THE BOOK OF THE APOCALYPSE
FROM THE GUTENBERG BIBLE

[Number 84]

The Whole Book of the Apocalypse of St. John the Apostle from the Gutenberg Bible

Comprising Sixteen Pages

» 84 « BIBLE • [A Noble Fragment: Being a Leaf of the Gutenberg Bible, 1450-55. With a Bibliographical Essay by A. Edward Newton.] *With 16 pages from the Gutenberg Bible constituting the whole Book of the Apocalypse of St. John the Apostle. Printed in gothic type, in double columns of 42 lines each; with headlines and chapter numbers as well as initial letters in alternate red and blue initial strokes in red, inscribed by the rubricator.* Folio, full dark blue levant morocco, gilt; doublures and end-leaves of blue watered silk. In a board slip case.

[Moguntiae (Mainz): Jo. Gutenberg et Jo. Fust, *circa* 1450-5]

A WHOLE BOOK FROM THE GUTENBERG BIBLE, THE FIRST BOOK PRINTED FROM MOVABLE TYPE, produced at Mayence by Johann Gutenberg, *circa* 1450-5.

The first column is headed [translated:] "Here begins the Prologue to the Apocalypse." This is followed by twenty-nine lines of the prologue. Then come two terminating lines, rubricated, and reading [translated:] "Here ends the prologue, here begins the book of the Apocalypse of St. John the Apostle."

There is a skillful restoration to about a quarter of the first leaf and there are a few trifling stains and some wormholes, otherwise the leaves are in remarkably fine condition.

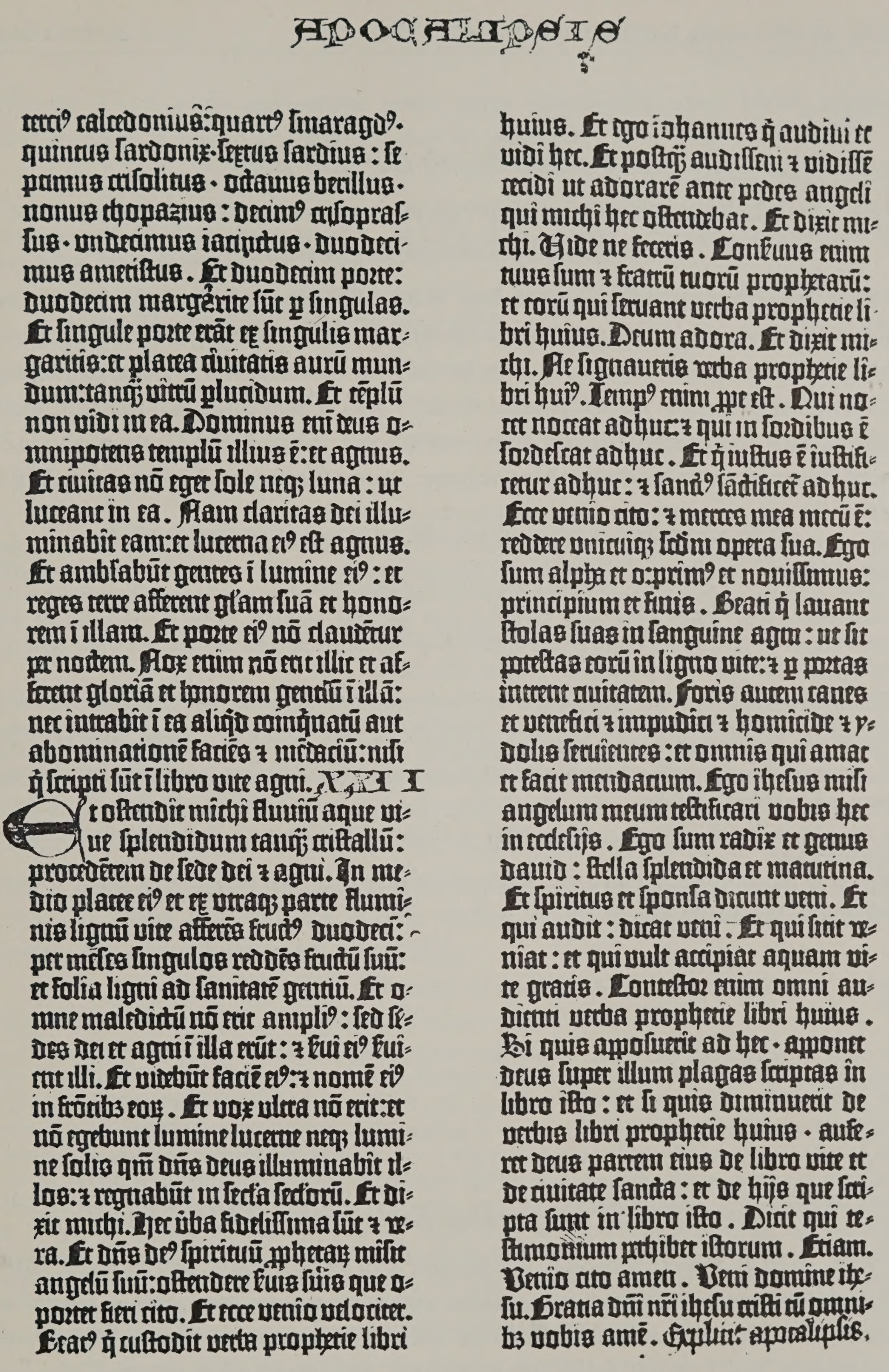
This book is bound with a specially written bibliographical essay by A. Edward Newton. These preliminary pages were printed under the direction of Bruce Rogers and issued in 1921.

Many anecdotes have been told by, and about, Mr. Newton. One related by his son E. Swift Newton, which appeared in the Philadelphia Evening Bulletin, January 17, 1941, may well fit into the present description and we quote from it: "... In London once, the well-known American bookseller, Gabriel Wells ... told father he knew where a Gutenberg Bible, 1450-55, with 18 or 20 pages missing, could be obtained ... Father was interested at once, and he and Gabriel decided to go together and buy it.... They took the Bible apart, and had each page bound, for which father wrote an essay.... But no money changed hands between father and Gabriel. Father took his returns out in books from Gabriel ..."

Laid in is the original prospectus issued by [Dr.] Gabriel Wells, at the foot of which Mr. Newton has written that he is the owner of "The Book of Revelation."

> ✦ *Mr. Newton has written the following pertinent comment on the fly-leaf: "It will be observed that the first page and the last page of every great book is frequently lacking or damaged. The last page of this book while full of worm holes is very rare indeed."*

[See illustrations opposite and on preceding page]



APOCALIPSIS

tercꝰ calcedonius: quartꝰ ſmaragdꝰ. quintus ſardonix. ſextus ſardius: ſeptimus criſolitus. octauus berillus. nonus thopazius: decimꝰ criſopraſſus. undecimus iacinctus. duodecimus ametiſtus. Et duodecim porte: duodecim margarite ſūt ꝑ ſingulas. Et ſingule porte erāt ex ſingulis margaritis: et platea ciuitatis aurū mundum: tanq̃ vitrū plucidum. Et templū non vidi in ea. Dominus enī deus omnipotens templū illius ē: et agnus. Et ciuitas nō eget ſole neq; luna: ut luceant in ea. Nam claritas dei illuminabit eam: et lucerna eiꝰ eſt agnus. Et amblabūt gentes ī lumine eiꝰ: et reges terre afferent glām ſuā et honorem ī illam. Et porte eiꝰ nō claudētur per noctem. Nox enim nō erit illic et afferent gloriā et honorem gentiū ī illā: nec intrabit ī ea aliqd coinq̄natū aut abominationē faciēs ⁊ mēdaciū: niſi q̄ ſcripti ſūt ī libro vite agni. XXII

Et oſtendit michi fluuiū aque viue ſplendidum tanq̃ criſtallū: procedētem de ſede dei ⁊ agni. In medio platee eiꝰ et ex utraq; parte fluminis lignū vite afferēs fructꝰ duodecī: per mēſes ſingulos reddēs fructū ſuū: et folia ligni ad ſanitatē gentiū. Et omne maledictū nō erit ampliꝰ: ſed ſedes dei et agni ī illa erūt: ⁊ ſerui eiꝰ ſeruient illi. Et videbūt faciē eiꝰ: ⁊ nomē eiꝰ in frōtibꝫ eoꝝ. Et nox ultra nō erit: et nō egebunt lumine lucerne neqꝫ lumine ſolis qm̄ dn̄s deus illuminabit illos: ⁊ regnabūt in ſecl'a ſeclorū. Et dixit michi. Hec ūba fideliſſima ſūt ⁊ vera. Et dn̄s deꝰ ſpirituū ꝓphetaꝝ miſit angelū ſuū: oſtendere ſeruis ſuis que oportet fieri cito. Et ecce venio velociter. Beatꝰ q̄ cuſtodit verba prophetie libri huius. Et ego iohannes q̄ audiui et vidi hec. Et poſtq̄ audiſſem ⁊ vidiſſē: cecidi ut adorarē ante pedes angeli qui michi hec oſtendebat. Et dixit michi. Vide ne feceris. Conſeruus enim tuus ſum ⁊ fratrū tuorū prophetarū: et eorū qui ſeruant verba prophetie libri huius. Deum adora. Et dixit michi. Ne ſignaueris verba prophetie libri huiꝰ. Tempꝰ enim ꝓpe eſt. Qui nocet noceat adhuc: ⁊ qui in ſordibus ē ſordeſcat adhuc. Et q̄ iuſtus ē iuſtificetur adhuc: ⁊ ſanctꝰ ſanctificet̄ adhuc. Ecce venio cito: ⁊ merces mea mecū ē: reddere unicuiq; ſcd̄m opera ſua. Ego ſum alpha et o: primꝰ et nouiſſimus: principium et finis. Beati q̄ lauant ſtolas ſuas in ſanguine agni: ut ſit poteſtas eorū in ligno vite: ⁊ ꝑ portas intrent ciuitatem. Foris autem canes et venefici ⁊ impudici ⁊ homicide ⁊ ydolis ſeruientes: et omnis qui amat et facit mendacium. Ego iheſus miſi angelum meum teſtificari vobis hec in eccleſiis. Ego ſum radix et genus dauid: ſtella ſplendida et matutina. Et ſpiritus et ſponſa dicunt veni. Et qui audit: dicat veni. Et qui ſitit veniat: et qui vult accipiat aquam vite gratis. Conteſtor enim omni audienti verba prophetie libri huius. Si quis appoſuerit ad hec. apponet deus ſuper illum plagas ſcriptas in libro iſto: et ſi quis diminuerit de verbis libri prophetie huius. auferet deus partem eius de libro vite et de ciuitate ſancta: et de hiis que ſcripta ſunt in libro iſto. Dicit qui teſtimonium ꝑhibet iſtorum. Etiam. Venio cito amen. Veni domine iheſu. Gratia dn̄i nr̄i iheſu criſti cū omnibꝫ vobis amē. Explicit apocalipſis.

THE RARE LAST PAGE OF THE BOOK OF THE APOCALYPSE
FROM THE GUTENBERG BIBLE
[Number 84]

The Famous Ninth German Bible

The First Bible Printed at Nuremberg, and the Only One Printed by Koberger in German

» 85 « BIBLE • [Biblia Germanica] *With 586 leaves (297, 298, & 586 are blanks and genuine), gothic type, double columns, 50 lines to the page, 110 large woodcuts with contemporary coloring, 3 large initial letters painted in colors and heightened in burnished gold, other initials painted in red or blue.* Thick folio, full old calf, with metal clasps and leather thongs; some wormholes, folios 319-327 are misbound, some restorations to binding. Nuremberg: Anton Koberger, 17 February, 1483

THE NINTH GERMAN BIBLE AND THE FIRST PRINTED AT NUREMBERG.

ONE OF THE MOST IMPORTANT OF EARLY WOODCUT BOOKS. There are 110 fine bold woodcuts, the same as appear in the famous Cologne Bible of Quentell, each occupying a third of the page, carefully colored, as issued. Most of them have xylographic inscriptions, sometimes in gothic, sometimes in square roman type. These remarkable woodcuts were designed probably under the influence of the Dutch School of Art. Albert Dürer is said to have been influenced by these illustrations when drawing his "Apocalypse." The type was especially cut for this edition.

"On the recto of folio cccclxx. the Gospel of St. Matthew begins, without any titular prefix, or division from the Old Testament. Beneath is a singular woodcut of St. Matthew, seated in a gothic chair, viewing Abraham, and David, with a crowd of successors, standing before him. There are no cuts in the Gospels, except at the head of each evangelist; but the Apocalypse, the favorite subject for illustrations, abounds with them."—*Dibdin.*

In this edition Joseph's adventure is described as having taken place with Pharaoh's wife instead of Potiphar's wife.

Hain 3137; Proc. 2028, types 10 & 11; Pell. 2375; B.M.C. II, p. 424; Darlow & Moule, II, p. 484; Dibdin: Bib. Spenceriana, I, p. 54.

Believed to Be the Earliest Bible with a Title-Page

» 86 « BIBLE • Textus Biblie. *Written in Latin on 538 leaves, text in gothic letter in double columns, illuminated initial letter with marginal ornamentation in burnished gold and colors, other initials in red and blue. With signatures, but no foliation or catchwords.* Thick small folio, FULL, EARLY, STAMPED PIGSKIN over wooden boards, metal bosses protruding from both covers, metal clasps and leather thongs; a few early manuscript notes, some wormholes, some leaves slightly waterstained, a few leaves slightly torn or repaired.

[Strassburg: Johann Prüss, 1486]

Darlowe & Moule III, p. 913, state "The earliest Latin Bible with a distinct title-page appears to be a *Fontibus ex Graecus* folio edition of 1486, ascribed to Johann Prüss. . . . The title-page bears only the two words *Textus Biblie.* Hain 3095; Cop. 71.

> ✦ *Mr. Newton, on the inscription pasted to the inside front cover, has written upon the blank margin: "The earliest Bible with a title page.* A.E.N."

A Magnificent Copy of the Rare Editio Princeps of the Complete Bible in Greek

Printed by Aldus in 1518

» 87 « BIBLE • Sacre scripturae veteris novaeque omnia. *448 leaves, including three blanks, printed in Greek type in double columns of 55 lines; woodcut Aldine device on the title-page and the last page, decorative woodcut headpieces and capitals, the title-page and most of the headpieces and capitals, as well as certain headings, printed in red.* Folio, full maroon morocco, gilt tooled back with olive morocco gilt lettered label; sides with gilt triple fillet border and inner frame, the latter with corner fleurons, and with the Aldine anchor in gilt in the centre; gilt borders inside, gilt edges; binding of *circa* 1850.

[Venetiis: in aedibus Aldi at Andrae Soceri 1518]

THE EDITIO PRINCEPS of the complete Bible in Greek.

A SUPERB COPY of this monumental typographical production, one of the most beautiful books in Greek published by Aldus. Printed on fine heavy paper, this copy contains the three blank leaves aa4, ddio, and hhh9 (the penultimate leaf). The leaves measure 13 11/16 by 8 13/16 inches. With the exception of the title-page, whose very slight soiling is apparent mainly by contrast, the volume is in immaculate condition throughout. There is a very slight marginal extension at the lower edge of the leaf a2, which apparently was originally somewhat shorter than the other leaves, and there are a few insignificant repairs elsewhere. This edition is justly termed the editio princeps of the complete Bible in Greek, for although the texts of both the Greek Old Testament (The Septuagint) and the New Testament were included in the Complutensian Polyglot edition of 1514-7, publication of this latter edition is thought to have been delayed until 1520 (according to Renouard), and the present edition is, in any case, the first one devoted solely to the complete Greek text. An edition of the New Testament was printed at Basle in 1516. From the library of Lord Holford.

> ✦ *On the verso of the front end-leaf is the following interesting penciled note: "I cannot read one word of this but I don't have to; I know it is a noble book. A. Edward Newton, March 8, 1937."*

The Editio Princeps of the English Bible

Sir George Holford's Copy

» 88 « BIBLE • Biblia. The Bible, that is, the holy Scripture of the Olde and New Testament, faithfully and truly translated out of Douche and Latyn in to Englishe [by Miles Coverdale]. *Historiated woodcut border on the general title-page, borders on the four divisional title-pages, woodcut illustrations; printed in gothic type, double columns.* Folio, full midnight blue morocco, gilt fillets and panels on sides, corner fleurons, richly gilt back, gilt edges.

[(Attributed to) Zürich: Christopher Froschover] 1535

THE FIRST EDITION OF MILES COVERDALE'S TRANSLATION, AND THE FIRST APPEARANCE OF THE HOLY SCRIPTURES IN A COLLECTED FORM IN ENGLISH.

"Nothing definite is known as to the place of printing. The type of the body of the book has never been satisfactory identified. Some of the letters, however, in the titles and headlines occur in certain contemporary books printed at Zurich, Worms, Mainz, Wittenberg and Cologne. Many minor indications point to Zurich as the most likely place, and to Froschover (who printed the Coverdale Bible of 1550) as the probable printer."—Darlow and Moule, *Historical Catalogue of the Printed Editions of the Holy Scripture.*

The following penciled note on the verso of the front end-leaf describes the volume and reads as follows: "This is the copy mentioned by Mr. Horne, as belonging to the late Mr. Combes, & which was placed in state on the table of the town hall of Henley on Thames during the jubilee of 1835.

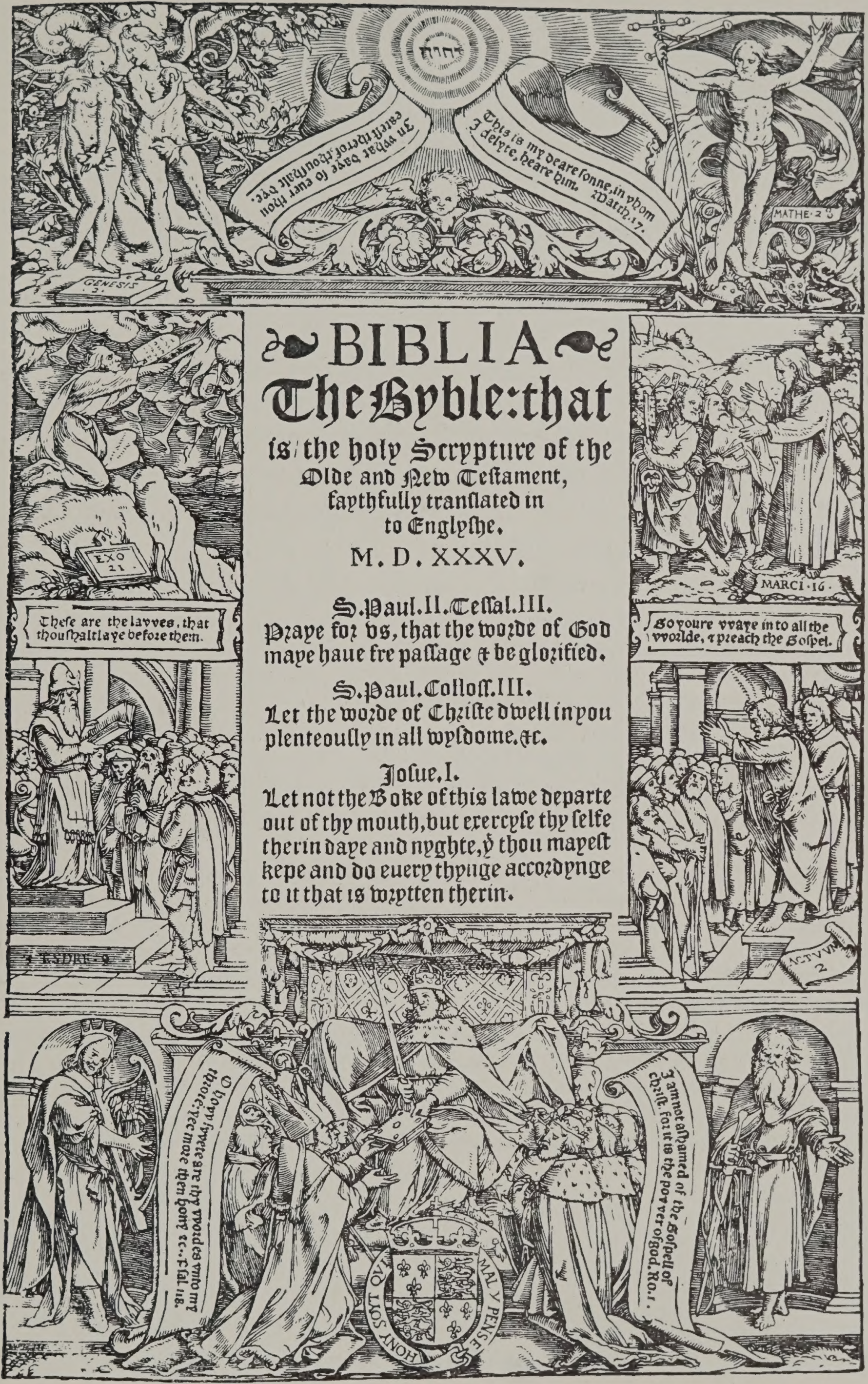
"The first Protestant version of the Bible & a book of such rarity that only two perfect copies are known: one in the museum [British Museum?] & the other in Lord Jersey's collection.... [This copy's] imperfections may be thus given: title-page supplied from Pickering's facsimile; Dedication—first leaf supplied by Harris; Revelations, two last leaves supplied by Harris; Genesis, leaf VI wanting; Revelations, leaves CX & CXC wanting. A few leaves marked with MS."

There are also about twelve leaves with marginal restorations affecting the text in several instances. The leaf preceding the first leaf of Genesis has been restored affecting the text. The first leaf of the First Book of Moses also has been restored affecting the text. The top margins have been shaved slightly affecting the running heads in some cases, and there are a few other minor imperfections.

The volume measures 11⅝ by 7½ inches.

Dr. Rosenbach has written the following comment on the fly-leaf in pencil: "From the collection of Sir George Holford, Dorchester House, London. A.S.W.R."

[See illustration]


יהוה
In what daye so ever thou eatest therof, thou shalt dye.
This is my deare sonne, in whom I delyte, heare him. Matth.17.
GENESIS 3.
MATHE. 28.
EXO 21.
These are the lavves, that thou shalt laye before them.
MARCI.16.
Go youre vvaye in to all the vvorlde, & preach the Gospel.
3 ESDRE. 9
ACTVVM 2
O hovv swete are thy vvordes vnto my throte: yee more then hony &c.. Psal.118.
I am not ashamed of the Gospell of christ. for it is the povver of god. Ro.1.
HONY SOYT QVI MAL Y PENSE

BIBLIA
The Byble: that
is/ the holy Scrypture of the
Olde and New Teſtament,
faythfully tranſlated in
to Englyſhe.
M. D. XXXV.

S.Paul.II.Teſſal.III.
Praye for vs, that the worde of God
maye haue fre paſſage & be glorified.

S.Paul.Colloſſ.III.
Let the worde of Chriſte dwell in you
plenteouſly in all wyſdome. &c.

Joſue.I.
Let not the Boke of this lawe departe
out of thy mouth, but exercyſe thy ſelfe
therin daye and nyghte, ẏ thou mayeſt
kepe and do euery thynge accordynge
to it that is wrytten therin.

THE FIRST PROTESTANT VERSION OF THE BIBLE IN ENGLISH

[Number 88]

Editio Princeps of "The Great Bible"

Also Known as "Cromwell's Bible" and "Cranmer's Version"

» 89 « BIBLE • The Byble in Englyshe, that is to saye, the content of all the holy scrypture, bothe of ye olde and newe testament, truly translated after the veryte of the hebrue and Greke textes, by ye dylygent studye of dyuerse excellent learned men, expert in the forsayde tonges. *Pictorial woodcut title-pages with rubricated text, woodcuts and initial letters.* Thick folio, full brown levant morocco, artistically blind tooled, gilt edges, by RIVIERE.

N.p.: Prynted by Rychard Grafton & Edward Whitchurch, 1539

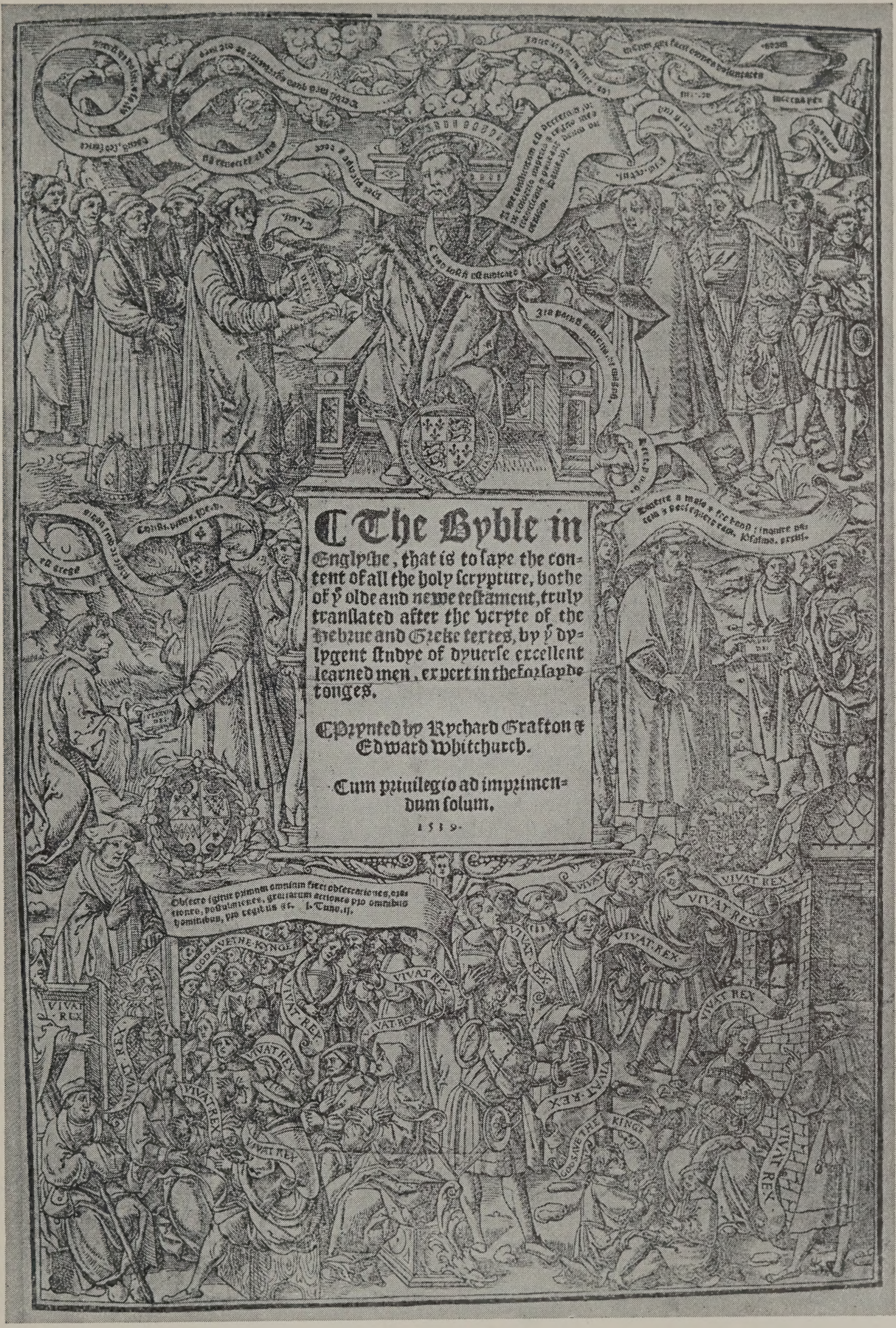
THE FIRST EDITION OF "THE GREAT BIBLE," "the hole byble of the largyest volume," which Thomas Cromwell, as the King's viceregent, in an injunction to the clergy (September 1538), ordered to be "set vp in sum conuenient place wythin the said church that ye haue cure of, where as your parishioners may moste comodiously resorte to the same and reade it."

This copy measures 15½ by 10½ and the signatures are as follows: title-leaf and five preliminary leaves; a-14 in eights; A-Q3 in eights. [Darlow and Moule call for Q4 which is a blank and not present.] AA-PP8 in eights; QQ six leaves; RR six leaves; Aaa-Kkk8 and Aa-Nn8 in eights.

"A revision by Coverdale of Matthew's Bible, which he corrected chiefly by the aid of Sebastian Münster's Latin translation of the Hebrew O.T. (1543,35), and of the Vulgate and Erasmus' Latin version in the N.T., with the collateral help of the Complutensian Polyglot (published about 1520). Coverdale worked under Cromwell's direct patronage; hence the result is sometimes known as 'Cromwell's Bible.' This version and its subsequent editions are often called 'Cranmer's Version,' although that Archbishop had little, if anything, to do with their preparation, beyond adding a Prologue, which first appeared in the second large folio edition, April 1540." Darlow and Moule, *Historical Catalogue of the Printed Editions of Holy Scripture.*

There are marginal restorations to about a dozen leaves, affecting the text in some places. Several corners have been restored affecting the text in some instances. There are skillful restorations to first title-leaf affecting the design. There are skillful restorations also to both second and third title-leaves. There are marginal and minute restorations to the second leaf of the calendar, as well as a restoration to the blank portion of leaf 14. Other minor and minute repairs. With the Edward Wood bookplate.

[See illustration]



¶ The Byble in
Englyſhe, that is to ſaye the content of all the holy ſcrypture, bothe of ẏ olde and newe teſtament, truly tranſlated after the veryte of the Hebrue and Greke textes, by ẏ dylygent ſtudye of dyuerſe excellent learned men, expert in the forſayde tonges.

¶ Prynted by Rychard Grafton & Edward Whitchurch.

Cum priuilegio ad imprimendum ſolum.

1539.

VIVAT REX
GOD SAVE THE KYNGE

FIRST EDITION OF "CROMWELL'S BIBLE"

[Number 89]

The "Breeches" Bible

The First English Edition to Be Divided into Verses and Printed in Roman Type

» 90 « BIBLE • The Bible and Holy Scriptvres conteyned in the Olde and Newe Testament. Translated according to the Ebrue and Greke, and conferred With the best translations in diuers langages . . . *Woodcut illustrations and maps. Printed in roman type.* Thick 4to, full black morocco, gilt fillets and framework on sides, richly gilt back, wide inner gilt borders; doublures and end-leaves of vellum, gilt edges. Geneva: Printed by Rouland Hall, 1560

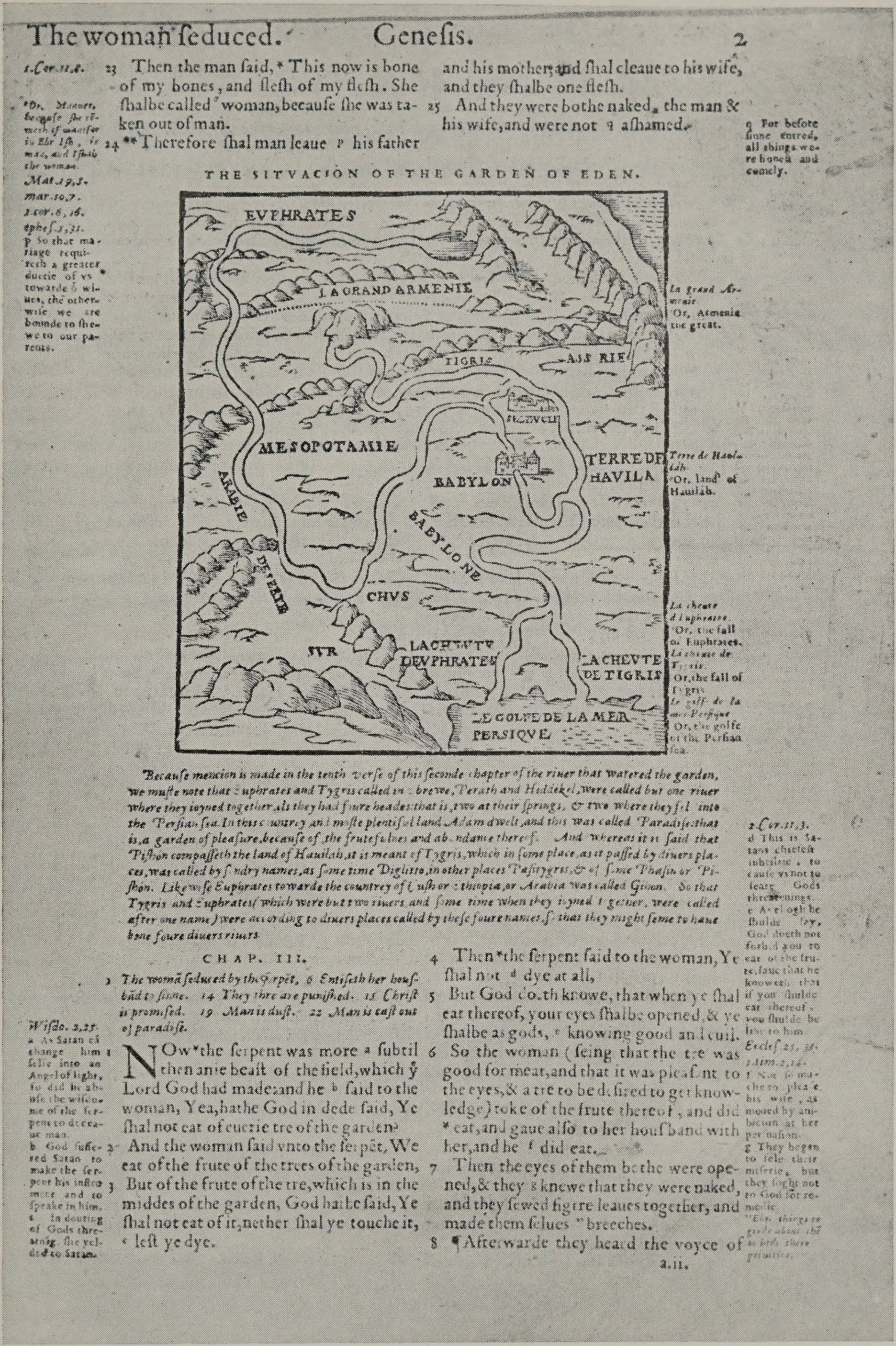
THE RENOWNED "BREECHES" BIBLE so called from the use of that word instead of "aprons" in Genesis III, 7. Also the first edition of the so-called "Geneva Version."

This is the Henry H. Gibbs, Lord Aldenham copy, with his bookplate and autograph signature and date on the fly-leaf. A fine biographical account of Lord Aldenham, written by A. Edward Newton, is laid in.

The title-leaf and first three leaves of dedication remargined, marginal restorations on last four leaves, perhaps three or four other minor imperfections.

> ✦ *"There was very little study of the Bible during the reign of Edward's violently partisan sister, 'Bloody Mary,' but with the accession of Queen Elizabeth the reading of the Bible of the 'largest volume' was encouraged. Soon another Bible arrived to challenge its supremacy. This was the Geneva or 'Breeches Bible,' so called because in it the seventh verse of the third chapter of Genesis reads, 'made themselves breeches' instead of 'aprons'; no fewer than sixty editions of it were published during the reign of Elizabeth alone. . . . Miles Coverdale, then Bishop of Exeter, a pious and exemplary old man of seventy, to whom we owe so much, was deprived of his bishopric and obliged to flee for his life before the bloody rage of Queen Mary. . . . His name is associated with three versions of the Bible: the edition of 1535, which bears his name, the Great Bible of 1539, and the Geneva Bible of 1560. . . . Various reasons have been given for the popularity of the 'Breeches Bible.' It had a romantic background: it was the Bible of the Reformation, the Bible of Calvin and Knox and their followers, and it was of convenient size; it was portable and inexpensive. Above all, it was the first Bible that was cut up into verses which could readily be committed to memory. For all these reasons it came to be beloved by the common people as no other Bible had ever been."* A.E.N.—*"The Greatest Book in the World."*

[See illustration]



The woman ſeduced. Genesis. 2

1.Cor.11,8.

23 Then the man ſaid, * This now is bone of my bones, and fleſh of my fleſh. She ſhalbe called [o] woman, becauſe ſhe was taken out of man.

24 ** Therefore ſhal man leaue [p] his father and his mother, and ſhal cleaue to his wife, and they ſhalbe one fleſh.

25 And they were bothe naked, the man & his wife, and were not [q] aſhamed.

[o] Or, Mannes, becauſe ſhe cōmeth of man: for in Ebr. Iſh, is man, and Iſhah the woman.

Mat.19,5. mar.10,7. 1.cor.6,16. ephes.5,31.

[p] So that mariage requireth a greater duetie of vs towarde ỹ wiues, the otherwiſe we are bounde to ſhewe to our parents.

[q] For before ſinne entred, all things were honeſt and comely.

THE SITVACION OF THE GARDEN OF EDEN.

La grand Armenie. Or, Armenia the great.

Terre de Hauilah. Or, land of Hauilah.

La cheute d'Euphrates. Or, the fall of Euphrates. *La cheute de Tygris.* Or, the fall of Tygris. *Le golfe de la mer Perſique.* Or, the golfe of the Perſian ſea.

Becauſe mencion is made in the tenth verſe of this ſeconde chapter of the riuer that watered the garden, we muſte note that Euphrates and Tygris called in Ebrewe, Perath and Hiddekel, were called but one riuer where they ioyned together, als they had foure heades: that is, two at their ſprings, & two where they fel into the Perſian ſea. In this countrey and moſte plentiful land Adam dwelt, and this was called Paradiſe: that is, a garden of pleaſure, becauſe of the frutefulnes and abundance thereof. And whereas it is ſaid that Piſhon compaſſeth the land of Hauilah, it is meant of Tygris, which in ſome place, as it paſſed by diuers places, was called by ſundry names, as ſome time Diglitto, in other places Paſitygris, & of ſome Phaſis or Piſhon. Likewiſe Euphrates towarde the countrey of Cush or Ethiopia, or Arabia was called Gihon. So that Tygris and Euphrates (which were but two riuers and ſome time when they ioyned together, were called after one name) were according to diuers places called by theſe foure names, ſo that they might ſeme to haue bene foure diuers riuers.

CHAP. III.

1 The womā ſeduced by the ſerpēt. 6 Entiſeth her houſbād to ſinne. 14 They thre are puniſhed. 15 Christ is promiſed. 19 Man is duſt. 22 Man is caſt out of paradiſe.

1 NOw * the ſerpent was more [a] ſubtil then anie beaſt of the field, which ỹ Lord God had made: and he [b] ſaid to the woman, Yea, hathe God in dede ſaid, Ye ſhal not eat of euerie tre of the garden?

2 And the woman ſaid vnto the ſerpēt, We eat of the frute of the trees of the garden,

3 But of the frute of the tre, which is in the middes of the garden, God hathe ſaid, Ye ſhal not eat of it, nether ſhal ye touche it, [c] leſt ye dye.

4 Then * the ſerpent ſaid to the woman, Ye ſhal not [d] dye at all,

5 But God doeth knowe, that when ye ſhal eat thereof, your eyes ſhalbe opened, & ye ſhalbe as gods, [e] knowing good and euil.

6 So the woman (ſeing that the tre was good for meat, and that it was pleaſant to the eyes, & a tre to be deſired to get knowledge) toke of the frute thereof, and did * eat, and gaue alſo to her houſband with her, and he [f] did eat.

7 Then the eyes of them bothe were opened, & they [g] knewe that they were naked, and they ſewed figtre leaues together, and made them ſelues [h] breeches.

8 ¶ Afterwarde they heard the voyce of

a.ii.

Wiſdo. 2,25.

[a] As Satan can change him ſelfe into an Angel of light, ſo did he abuſe the wiſdome of the ſerpent to deceaue man.

[b] God ſuffered Satan to make the ſerpent his inſtrument and to ſpeake in him.

[c] In douting of Gods threatnig, ſhe yelded to Satan.

2.Cor.11,3.

[d] This is Satans chiefeſt ſubtilitie, to cauſe vs not to feare Gods threatnings.

[e] As though he ſhulde ſay, God doeth not forbid you to eat of the frute, ſaue that he knoweth that if you ſhulde eat thereof, you ſhulde be like to him.

Eccleſ.25,26. 1.tim.2,14.

[f] Not ſo much to pleaſe his wife, as moued by ambicion at her perſuaſion.

[g] They began to fele their miſerie, but they ſoght not to God for remedie.

[h] Ebr. things to girde about them to hide their priuities.

A PAGE FROM THE POPULAR "BREECHES" BIBLE

[Number 90]

The Editio Princeps of the Swedish Bible

» 91 « BIBLE • Biblia, Thet är, All then Helgha Scrifft, pa Swensko. *Pictorial woodcut title-page, woodcut plates and illustrations, as well as woodcut initial letters.* Thick small folio, full original or contemporary black blind-stamped calf over wooden boards, metal corners; binding slightly defective, and original leather thongs missing. Upsala: Georg Richolff, 1541 [1540]

FIRST EDITION OF THE SWEDISH BIBLE, known as "Gustavus Vasa's Bible." "This version is ascribed to *Laurentius Petri,* Archbishop of Upsala, in collaboration with his brother O. Petri, assisted by other colleagues. The translation of the O. T. was based on Luther's version with reference to the Latin Vulgate. The N. T. is a thorough revision amounting practically to a new translation, and was based chiefly on the N. T. of Luther's Bible of 1534 with reference to Erasmus' Latin version, and (in a less degree than before) to the Vulgate, while the whole was compared with Erasmus' Greek text. In various ways the N. T. in this Bible is conformed more closely than the N. T. of 1526 to Luther's work. According to S. Loenbom, the translators made use not only of the original texts, but also of the Septuagint and Chaldee versions . . . Although this version was repeatedly revised, it remained in substance the Bible accepted in Sweden down to recent times. . . . The Bible was printed under the supervision of L. Petri at Upsala, by *Georg* (otherwise *Jurgen) Richolff,* who had been summoned from Lübeck for this purpose."—Darlow and Moule, *Historical Catalogue of the Printed Editions of Holy Scripture.* The dates 1540 and 1541 appear in different parts of the volume.

There are skillful marginal restorations to title-leaf and about eight other leaves, in some places affecting the text. Some corners have been restored, and a few other minor repairs. The printed marginalia in some instances has been slightly cut into. Lacks genuine blank at end and old writing appears on some pages.

» 92 « BIBLE • The holie Bible. *Engraved title-page, large folding map, and woodcuts.* Large folio, full old calf, rebacked with the old backstrip superimposed upon the new; a few minor defects and restorations.

[Colophon: Imprinted at London in Powles Churcheyarde
by Richard Iugge, 1572]

SECOND FOLIO EDITION OF THE BISHOPS' BIBLE. This is a reprint of the 1568 edition, so far as the Old Testament is concerned; but the New Testament has undergone further careful revision. "A remarkable feature of this edition is its two-version Psalter, which exhibits, printed side by side, (1) *The translation used in common prayer* (taken originally from the Great Bible, and still retained in the Prayer Book), in black-letter, and (2) *The translation after the Hebrewes* (i.e. the Bishops' version) in roman type."—Darlow and Moule, *Historical Catalogue of the Printed Editions of Holy Scripture.*

This volume comprises the title-leaf and twenty-four leaves followed by the following signatures: A—Ll-6 in eights; Aaa—Zzz8 in eights; &&&6 leaves; Aaaa—Mmmm8 in eights; Nnnn 10 leaves; A-S4 in eights.

» 93 « BIBLE • The Bible, that is The Holy Scriptvres conteined in the Old and New Testament... London: Christopher Barker, 1599 ✣ The CL. Psalmes of David, in Scots Meter. After the Forme that they are used to bee sung in the Kirke of Scotland. Edinburgh: Printed by the Heres of Andro Hart, 1632. *Woodcut title-pages, the first work with numerous pictorial woodcuts.* 2 vols. in one, thick 4to, full deep citron morocco, elaborately gilt tooled contemporary Scottish or Lyonese binding, with the initials M. M. C. [Mary Campbell] impressed upon the sides, gilt gauffered edges; a few trifling defects.

London and Edinburgh, 1599-1632

A fine and interesting copy of the Geneva version of the Bible, commonly known as the "Breeches Bible," because of the curious reading in Genesis III. With the Hon. James Campbell's bookplate.

Editio Princeps of the Roman Catholic Version

» 94 « BIBLE • The Holie Bible Faithfvlly Translated into English ovt of the Avthentical Latin.... By the English College of Doway. 2 vols., small 4to, full old calf; binding rubbed.

Printed at Doway by Lavrence Kellam,
at the signe of the holie Lambe, 1609-10

THE FIRST EDITION OF THE ROMAN CATHOLIC VERSION OF THE OLD TESTAMENT. This was based on the same lines, and came from the same hands, as the Rheims New Testament in 1582. The complete work is commonly known as the genuine "Douai-Rheims version," or briefly the "Douai Bible."

The blank leaf at the end of each volume has not been bound in. Repairs to title-leaf and last leaf of vol. I. Title-leaf of vol. II remargined, some leaves strengthened at lateral margins and at corners, a few other trifling defects.

A Complete, Genuine First Issue of the "Great He" Bible

» 95 « BIBLE • The Holy Bible, Conteyning the Old Testament and the New: Newly Translated out of the Originall tongues: & with the former Translations diligently compared and reuised by his Maiesties speciall Commandement. Appointed to be read in Churches. *Black letter, the first title-page engraved by C. Boel and the title-page to the New Testament within a woodcut border; map by R. Elstrack.* Thick folio, full original calf, with six metal corner pieces with bosses (should be eight), two metal pieces in centres, metal strips on sides; clasps missing, binding slightly repaired. In a cloth case.

Imprinted at London by Robert Barker, . . . 1611

THE GENUINE FIRST ISSUE OF THE FIRST EDITION of the "Authorized" Version. This copy has been collated throughout with Fry's work on the authorized version of the Bible and agrees with his description of the first issue. The map, which is a fine impression, is in unusually fine state.

GENUINE FIRST ISSUES, COMPLETE, are of very great rarity.

The Genealogies of John Speed bound in this copy are Fry, no. 4, which was found by him in copies of the first issue of 1611 only.

Pasted to the inner front cover is the following autograph note signed by Francis Fry: "Authorized Version. First Edition 1st issue. This is a clean sound fine copy in the old binding. I have examined every leaf & certify this as a standard copy of First Issue with the rare edition of the Genealogies with the blank title-page & a good map. It is perfect with a facsimile centre to the title the next & last leaves all correct. See the description of this edition in my work on the Cranmers & The Authorized folios 1611 &c. Francis Fry. F. S. A. Cotham."

Skillful restorations to title-leaf, marginal restorations to first and second leaves of dedication, marginal restorations to a few other leaves including the last leaf. Some old writing and one or two other very trifling defects.

> ✦ *Mr. Newton added this note on the inner front cover: "Since this book was collated by Francis Fry a title page which seems to be in every way perfect, was found and inserted by Quaritch in lieu of the one containing the text in facsimile. A. E. Newton, August 17, 1924."*

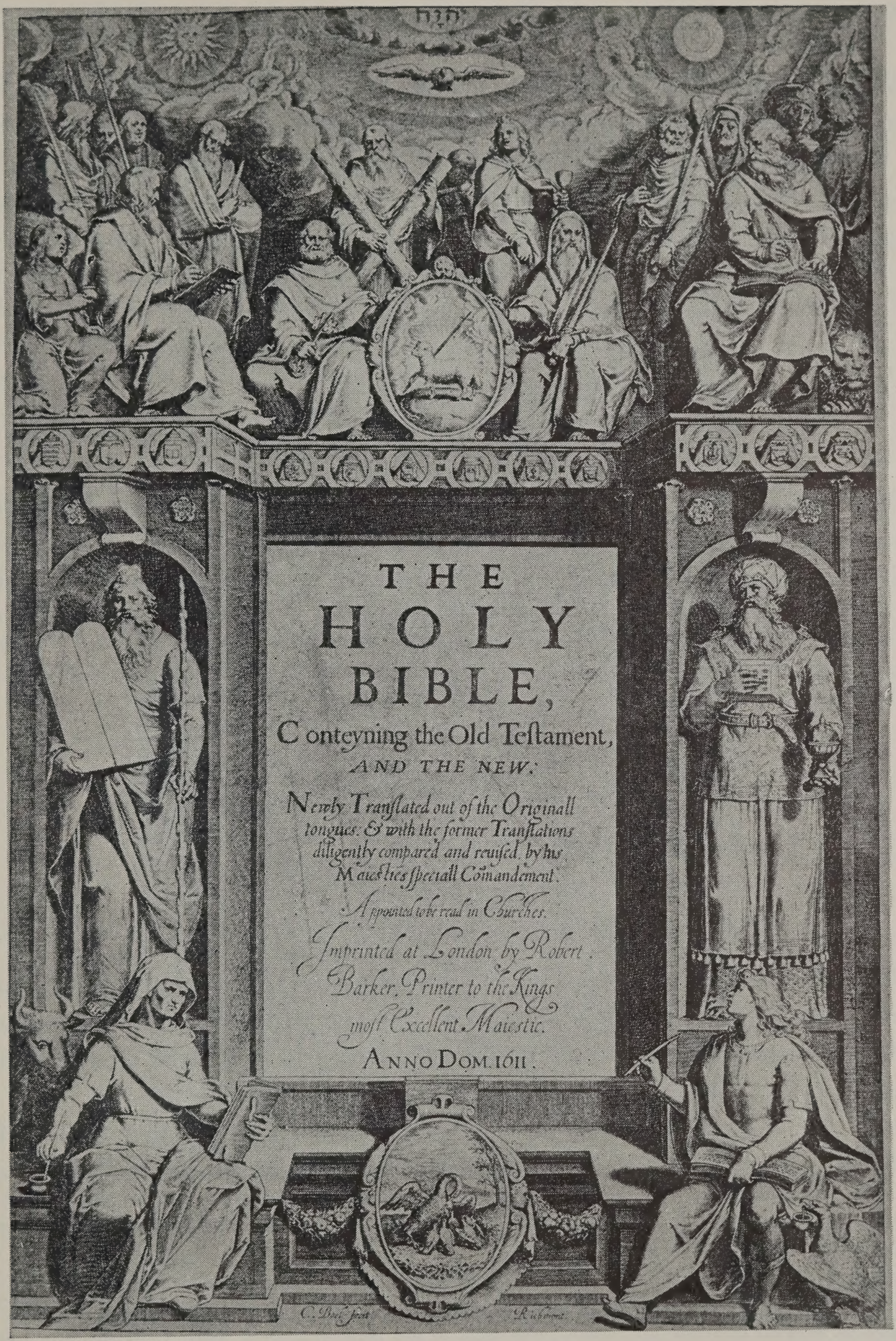
[See illustration]

» 96 « BIBLE • The Holy Bible, containing the Old Testament and the Nevv: Newly Translated out of the Originall Tongues: And with the former Translations diligently compared and reuised, By his Maiesties speciall commandment. *Woodcut pictorial title-pages, and map.* Thick small 4to, full old calf, the sides covered with small stars and large floral corner ornaments, gilt edges; top and bottom of backstrip repaired, one or two trifling imperfections.

London: Bonham Norton and Iohn Bill, 1622 [1623]

A FINE COPY with the royal arms of James I richly impressed on both covers. Preceding the first title-page are thirty-four pages of genealogies, preceded in turn by a title-page reading "The Genealogies Recorded in the Sacred Scriptures, according to every family and tribe. With the Line of our Saviour Jesus Christ observed from Adam to the Blessed Virgin Mary. By J. S."

Both title-pages are dated 1622, but the colophon is dated 1623. The New Testament title-page omits the words *Appointed* etc., and the text ends on Gggg 2a. The work is dedicated to James I.



יהוה
C. Boel fecit
Richmont

THE
HOLY
BIBLE,
Conteyning the Old Teſtament,
AND THE NEW.

Newly Tranſlated out of the Originall
tongues: & with the former Tranſlations
diligently compared and reuiſed, by his
Maieſties ſpeciall Cōmandement.

Appointed to be read in Churches.

Imprinted at London by Robert
Barker, Printer to the Kings
moſt Excellent Maieſtie.

ANNO DOM. 1611.

THE VERY RARE FIRST ISSUE OF THE "AUTHORIZED" VERSION

[Number 95]

» 97 « BIBLE • The Holy Bible. *Engraved title-page.* Thick narrow 16mo, full black eighteenth century morocco, richly gilt tooled, corner plaques and clasps of silver displaying a tulip design. Silver medallion in center displaying the name and date: "Margratt Harwood, 1704"; contemporary flowered end-papers, gilt edges. London: Printed by Charles Bill & ye Executrix of Tho. Newcomb...1704

IN AN INTERESTING SPECIMEN of a silver and gilt tooled morocco eighteenth century binding. The "Whole Book of Psalms," Oxford, 1704, is bound in at the end. With the Alexander M. Broadley bookplate.

» 98 « BIBLE • La Sainte Bible, qui contient le Vieux et le Nouveau Testament. Thick 12mo, sides of colored vellum bordered by brown calf, gilt, light brown vellum back, gilt, flowered end-papers, gilt edges. A. Basle, 1760

AN INTERESTING AND CURIOUS SPECIMEN of an eighteenth century Swiss or German binding. On the verso of the front cover is a heart-shaped flap cut out of the end-paper. When lifted it displays a colored engraving on the verso and serves to cover the leather heart-shaped bookplate displaying the name and date of "M. M. Schryver. MDCCLXI." With the R. B. Adam bookplate.

The Very Rare "Aitken Bible"

The First Complete English Bible Printed in America

» 99 « BIBLE • The Holy Bible, Containing the Old and New Testaments: Newly translated out of the Original Tongues; And with the former Translations Diligently compared and revised. Thick 12mo, full original or contemporary sheep. In a full morocco solander case.

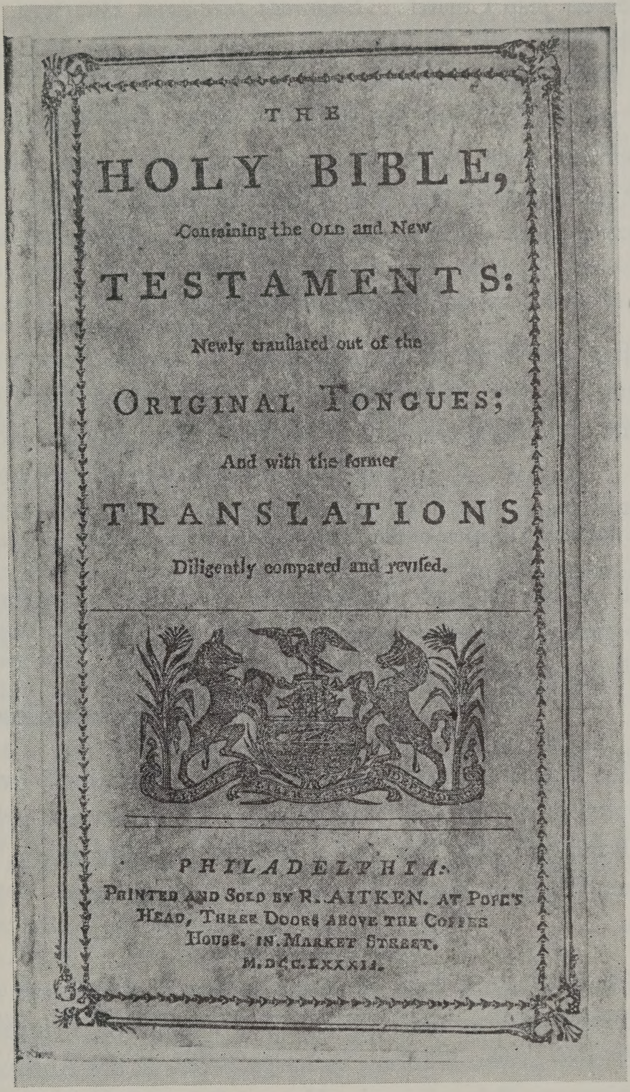
Philadelphia: Printed and Sold by R. Aitken, 1782-1781

THE FIRST COMPLETE ENGLISH BIBLE PRINTED IN AMERICA and bearing an American imprint, and the only one authorized and approved by Congress to this day. Evans states that this edition is "among the rarest issues of the press in America" and that "copies are only found in poor condition of paper, and with narrow margins."

THIS COPY IS IN UNUSUALLY GOOD CONDITION although it is somewhat rubbed, and is in an American binding. There are only two small corner repairs affecting text and some time stains. It collates as follows: title-leaf [A—Aaa5]; title-page to the New Testament dated 1781 forming signature [A1-D6] in sixes.

There is an exceedingly interesting and illuminating account given of this Bible in Mr. Newton's entertaining work "The Greatest Book in the World," pp. 42 and 43.

[See illustration]



THE

HOLY BIBLE,

Containing the Old and New

TESTAMENTS:

Newly tranſlated out of the

Original Tongues;

And with the former

TRANSLATIONS

Diligently compared and reviſed.

PHILADELPHIA:
Printed and Sold by R. AITKEN. at Pope's
Head, Three Doors above the Coffee
House, in Market Street.
M.DCC.LXXXII.

THE RARE "AITKEN BIBLE"
THE ONLY ONE AUTHORIZED BY CONGRESS TO THIS DAY

[Number 99]

» 100 « BIBLE • Het Nieuwe Testament ofte alle Boechen des Nieuwen Verbonts onses Heeren Jesu Christi... *Engraved title-page.* Haarlem, 1786 ✣ Orde der Texten, Zoo als dezelre jaarlyks op de Feestdagen, En over het Lyden van Christus, voor Paasschen... *Engraved title-page.* Amsterdam, 1776 ✣ Het Boek der Psalmen... Haarlem, 1787. Bound into a thick 16mo volume, tortoise-shell covers and rounded back, silver clasps and corner pieces, with the initials "K.G.P." on one clasp and the date "1801" on the other, gilt edges.

A PERFECT SPECIMEN of a silver and tortoise-shell binding. With the Blanche Airlie bookplate.

A Miniature Bible

» 101 « BIBLE • The Bible in Miniature; Or, a Concise History of the Old & New Testaments. 1½ by 1⅜ inches. Full original sheep; slightly worn, some time stains, name on end-papers. In a full brown levant morocco slip case.

London, apparently middle eighteenth century

The name "E. Plumer" and the date "1744" appear on the front end-leaf. The Bible then must have been printed before that date. The name of this owner also appears on the back end-leaf.

» 102 « BIBLE • The English Bible in the John Rylands Library. 1525 to 1640. *With 26 facsimiles and 39 engravings.* Folio, full brown levant morocco, Jansen style, gilt top, uncut, by ZAEHNSDORF.

N.p.: Printed for Private Circulation, 1899

» 103 « BIBLE • The First American Bible. A Leaf [original] from a Copy of the Bible translated into the Indian Language by John Eliot and printed at Cambridge in New England in the Year 1663. With an Account of the Translator... by George Parker Winship. Small 4to, original cloth, gilt top. Boston, 1929

ONE OF 157 COPIES.

» 104 « BIBLES • Francis Fry. A Description of the Great Bible, 1539, and the Six Editions of Cranmer's Bible, 1540 and 1541, Printed by Grafton and Whitchurch: also of the Editions, in Large Folio, of the Authorized Version of the Holy Scriptures, Printed in the Years 1611, 1613, 1617, 1634, 1640. *Illustrated.* Folio, leather-backed boards. London, 1865

AN IMPORTANT WORK with an original leaf of each of the Editions described. Inserted is an A.L.s. by the author. With the bookplate of Herbert S. Squance.

» 105 « BIBLE • The Holy Bible, containing the Old and New Testament and the Apocryphia. *Illustrated.* 14 vols., 8vo, full pigskin, gilt tops, uncut.

London: Grolier Society, n.d.

EDITION DE LUXE. One of 1,000 sets. A fine set, printed in large type.

"*The Volume I Had So Often Coveted as a Boy*"—*A. E. N.*

» 106 « [BIDDLE, NICHOLAS] · Memoirs of Nicholas Biddle. By Robert T. Conrad. *Illustrated.* 4to, full green morocco, gilt back and sides, inside morocco borders, gilt; gilt edges, by PAWSON & NICHOLSON. In cloth slip-case.
Philadelphia, 1861

A most interesting and important extra-illustrated volume. This volume was made up by Mr. Ferdinand J. Dreer, who executed the special title-page to the volume, and the biography is an excerpt from the National Portrait Gallery.

The extra-illustrations comprise 28 A.L.s., A.D.s., A.Ms., etc., and 51 portraits and views, including:

WILLIAM PENN. A.L.s., 1 p., 4to, August 18, 1717. To P. Pemberton, in reference to an agreement with Andrew Heath regarding quit rents.

BENJAMIN FRANKLIN. A.L.s., 1 p., 4to, Philadelphia, May 10, 1748. To James Logan regarding an article printed by Franklin & Hall; also about a battery being built.

ALEXANDER HAMILTON. A.L.s., 1 p., 4to, New York, May 30, 1799. To Capt. Staats Morris, ordering a court martial at Fort McHenry.

AARON BURR. A.L.s., 1 p., 4to, New York, May 19, 1786. To Dr. John Morgan.

JAMES MONROE. A.L.s., 1 p., 4to, Washington, February 20, 1818. To the Cashier of the Bank of Columbia, marked "Private".

JOHN QUINCY ADAMS. A.L.s., 1 p., 4to, Washington, March 31, 1833. To Nicholas Biddle in relation to Girard College.

THOMAS JEFFERSON. A.L.s., 1 p., 4to, Monticello, April 23, 1826. Interesting, as it pertains to seeds of cucumbers 3 feet long.

JOHN TYLER. A.L.s., 1 p., Sherwood Forest, May 19, 1856. Marked "Strictly Private," and regarding an article which he thinks should not be published.

HENRY CLAY. A.L.s., 1 p., Ashland, January 1837. To Nicholas Biddle, introducing Messrs. Barnley and Gilman, whose object in visiting eastern cities "is to endeavour to make some financial negotiations for Texas . . ."

CHARLES BIDDLE. A.L.s., 1 p., 4to, Philadelphia, Dec. 15, 1800. In reference to the mutiny on board the "Hermione" in which Commodore Truxton was implicated. Biddle appeals to Gov. Monroe on the part of Truxton.

RICHARD BIDDLE. A.L.s., 2 pp., 4to, Pittsburgh, Nov. 10, 1824.

JOHN MARSHALL. A.L.s., 1 p., 8vo, Richmond, Dec. 18, 1815.

BOUND IN is "An Ode to Bogle. By Nicholas Biddle. July 16, 1829. Philadelphia: Privately Printed for Ferdinand J. Dreer, 1865," which is extra-illustrated by the insertion of 10 A.L.s., Ds., etc., by Nicholas Biddle, Robert Bogle, William Jones, W. McIlvain, and others, 20 portraits and views, and about 20 checks, bonds, and share certificates of the Bank of the United States, some of the checks being signed by Nicholas Biddle.

> ✦ *"At last came the 'Memoirs of Nicholas Biddle,' of the famous old Bank of the United States. Hear! ye Biddles, if any Biddles there be. There are, in plenty, but not here. Smith, having bought all the rest, stopped when he saw me bidding; the hammer fell, and I was the owner of the most interesting volume in the whole Dreer collection,—the volume I had so often coveted as a boy, with the letters and portraits of Penn, Franklin, Adams, Jefferson, Madison, Marshall, and so forth,—in all twenty-eight of them, and mine for ten dollars apiece, book, portraits, and binding thrown in."*—A.E.N., *"The Amenities of Book-Collecting."*

Birch's Rare Views of Philadelphia Beautifully Colored

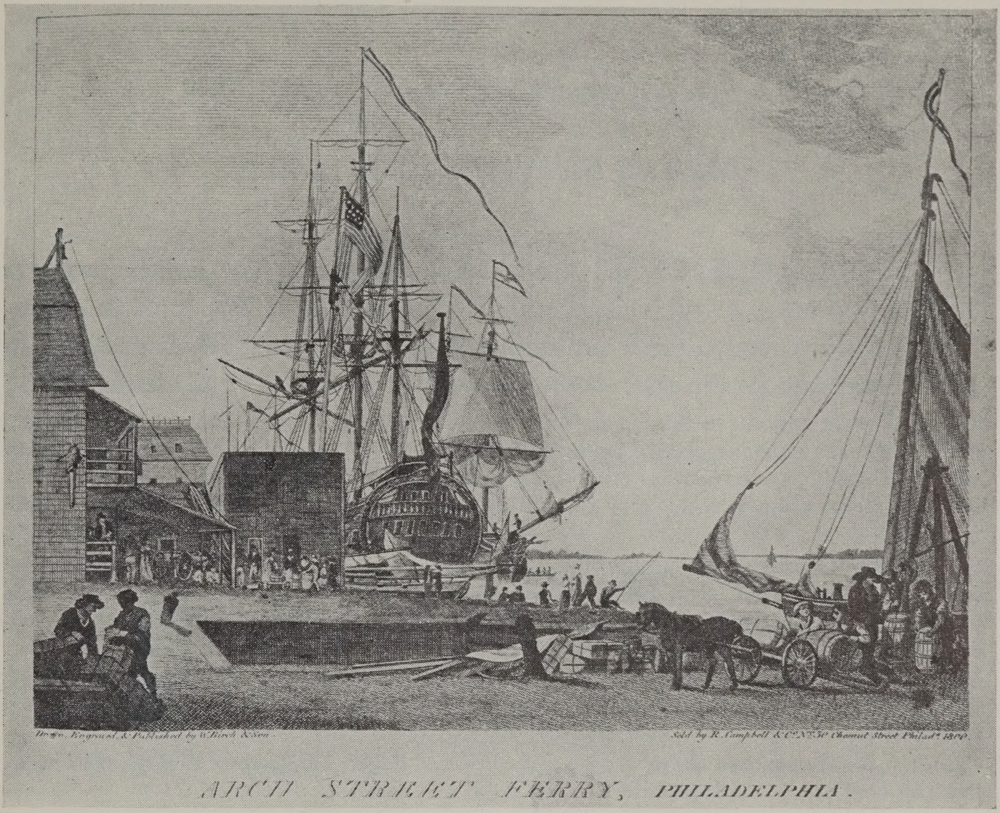
"A Superb Copy, Very Scarce in this Condition. A. E. N."

» 107 « BIRCH, WILLIAM • The City of Philadelphia, in the State of Pennsylvania, North America; as it appeared in the Year 1800. *Engraved title-page, plan of Philadelphia, and 29 beautiful colored views of Philadelphia showing the costumes of the day, shipping, vehicles, etc. by W. Birch and son;* some plates slightly repaired, and some foxing and stains. Large oblong folio, original or contemporary marbled board sides, morocco back and corners, each corner decorated with a star in gilt, red leather label on side, one hinge cracked, and corners slightly worn. In a cloth slip case.

Published by W. Birch, Springland Cot. near Nethaminy Bridge on the
Bristol Road, Pennsylvania. Decr. 31st 1800

ORIGINAL EDITION of one of the rarest series of early American views. A beautiful work which established the reputation of William Birch in America. This copy contains two more colored plates than called for in the list of plates. The colored plates comprise:

The City of Philadelphia, on the River Delaware from Kensington, 1800.
Arch Street Ferry, Philadelphia, 1800. ✣ High Street Market. Philadelphia, 1799.
Arch Street, with the Second Presbyterian Church. Philadelphia, 1799.
New Lutheran Church, in Fourth Street Philadelphia, 1799.
Old Lutheran Church, in Fifth Street Philadelphia, 1800.
South East Corner of Third and Market Streets Philadelphia, 1799.
High Street, with the First Presbyterian Church. Philadelphia, 1799.
High Street, From the Country Market-place Philadelphia, 1798.
High Street, from the Country Market-place Philadelphia: with the procession in commemoration of the Death of General George Washington, December 26th 1799.
The House intended for the President of the United States, in Ninth Street Philadelphia, 1799.
An Unfinished House, in Chestnut Street Philadelphia, 1800.
Second Street North from Market St. w'th Christ Church. Philadelphia, 1799.
New Market, in South Second Street Philadelphia, 1799.
Bank of the United States, in Third Street, Philadelphia, 1799.
Bank of the United States. With a View of Third Street Philadelphia, 1798.
View in Third Street, from Spruce Street Philadelphia, n.d.
Library and Surgeons Hall, in Fifth Street Philadelphia, 1799.
Congress Hall and New Theatre, in Chestnut Street Philadelphia, 1800.
State-House, With a View of Chestnut Street Philadelphia, 1798.
High Street, from Ninth Street. Philadelphia, 1799. ✣ Back of the State House, Philadelphia, 1799.
State-House Garden, Philadelphia, 1798. ✣ Pennsylvania Hospital, in Pine Street, Philadelphia, 1799.
Goal, in Walnut Street, Philadelphia, 1799. ✣ Alms House in Spruce Street, Philadelphia, 1799.


Drawn, Engraved & Published by W. Birch & Son.
Sold by R. Campbell & Co. No. 30 Chesnut Street Philada. 1800.
ARCH STREET FERRY, PHILADELPHIA.

ONE OF BIRCH'S SUPERB COLORED VIEWS OF PHILADELPHIA

[Number 107]

Bank of Pennsylvania, South Second Street, Philadelphia, n.d.

The Water Works, in Centre Square, Philadelphia, n.d.

Preparation for War to defend Commerce. The Swedish Church with the building of the Frigate Philadelphia, 1800.

With the leaf bearing the letterpress and list of plates following the first plate, and with the leaf of subscribers at the end.

THIS COPY IS APPARENTLY IN THE ORIGINAL SIZE, measuring 19½ by 15½ inches, with all the plates as required by Stauffer in the first state. Pasted down on the inner side of the front cover is a large red leather label stamped in gilt as follows: "Ann Eliz. Hodges. The Gift of her Father. George Davis of Philadelphia. May 16, 1805." The offset of this label shows on the opposite fly-leaf.

[See illustration]

"The 'Last Book'" Bought by A. E. N.

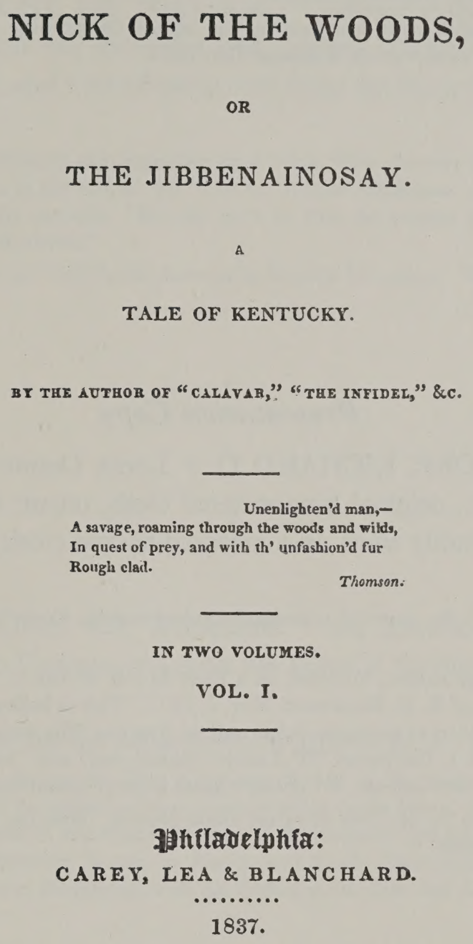
» 108 « [BIRD, ROBERT M.] • Nick of the Woods, or The Jibbenainosay. A Tale of Kentucky. 2 vols., 12mo, original cloth, paper labels; loose in covers, labels slightly defective, piece torn from one fly-leaf, covers somewhat stained. In a half blue morocco slip case. Philadelphia, 1837

THE RARE FIRST EDITION of this famous American historical novel dealing with the Kentucky frontier of 1782. The author's rarest and most popular work. With 12 pp. of advertisements at the end of vol. I, and 4 pp. of advertisements at the front, and 8 pp. of advertisements at the back of vol. II. Exclusive of the end-papers, this copy contains a fly-leaf at the front and one at the back of each volume.

Dr. A. S. W. Rosenbach in his article "The Age of Newton" appearing in "A Tribute to A. Edward Newton, Christmas 1940. The Library of Congress," writes: "A short while before his death Eddie Newton wrote to me, calling me as he always did, his 'Dear Rosy': 'When something less than a hundred years ago I decided that one day I would form a library I bought my first book from you, Hazlitt's Montaigne, 4 vols. vellum, forty dollars I think. Well, I am no longer a book buyer. My last days are filled with agony but for the sake of old times I called up your excellent understudy just now and bought another—so first and last I am with you in spirit.' "

"The 'last book' mentioned above was the first edition of Robert Montgomery Bird's famous novel, 'Nick of the Woods,' Philadelphia, 1837."

[See illustration]



NICK OF THE WOODS,

OR

THE JIBBENAINOSAY.

A

TALE OF KENTUCKY.

BY THE AUTHOR OF "CALAVAR," "THE INFIDEL," &c.

> Unenlighten'd man,—
> A savage, roaming through the woods and wilds,
> In quest of prey, and with th' unfashion'd fur
> Rough clad.
>
> *Thomson.*

IN TWO VOLUMES.

VOL. I.

Philadelphia:
CAREY, LEA & BLANCHARD.
....
1837.

THE RARE FIRST EDITION OF BIRD'S FAMOUS NOVEL

[Number 108]

» 109 « BLACK, WILLIAM • Judith Shakespeare. A Romance. 3 vols., 12mo, vellum boards, uncut; binding soiled. London, 1884

FIRST EDITION. Presentation copy inscribed by the author on half-title of first volume: "To Lady Martin, with the author's kind regards. Brighton, Oct. 1884."

Presentation Copy

» 110 « BLACKMORE, RICHARD D. • Lorna Doone: A Romance of Exmoor. 3 vols., 12mo, original blue watered cloth, uncut; inner hinges cracked, and binding considerably worn. In a morocco-backed cloth folding case. London, 1869

FIRST EDITION of one of the rarest of nineteenth century novels. Carter's variant A binding, in the blue watered cloth.

Presentation copy from the author, inscribed on a front fly-leaf of vol. I: "James Davies, M. A. with the best regards & thanks of R. D. Blackmore. Nov. 2, 1877." This is believed to be the second presentation copy of the first edition to appear at public sale in America. The recipient's name is inscribed on the front end-paper of vol. I. The names "W. Leader" (inked over) and "John Williams" are inscribed on the front end-paper of each volume. W. Leader's name is partly erased from the title-pages.

On the A. Edward Newton list of "One Hundred Good Novels." With the Edwin W. Coggershall and Herschel V. Jones bookplates.

» 111 « [BLACKSTONE, SIR WILLIAM] • A Collection of the Several Statutes and Parts of Statutes, Now Win Force, relating to High Treason, And Misprison of High Treason. 12mo, full contemporary black morocco, with royal arms on sides, gilt edges. London, 1709

With the Sir William Blackstone bookplate.

With the Very Rare "Supplement to the First Edition"

» 112 « BLACKSTONE, SIR WILLIAM • Commentaries on the Laws of England. 4 vols., 4to, full old sprinkled calf, leather labels; hinges cracked, some leaves slightly foxed, and a small piece torn from the inner margin of one leaf in vol. II. Oxford, 1765-6-8-9

FIRST EDITION of this celebrated and important legal work. With the very rare 8-page "supplement to the first edition" bound in at the end of vol. I. In his Preface Blackstone relates the circumstances of its publication and quaintly remarks: "For the truth is, that the present publication is as much the effect of necessity, as it is of choice."

On the Grolier Club's List of "100 Books Famous in English Literature." With the Richard Hippisley Coxe bookplate.

» 113 « BLACKSTONE, SIR WILLIAM • An Interesting Appendix to Sir William Blackstone's Commentaries on the Laws of England. 8vo, original calf, skillfully rebacked.

America: Printed for the Subscribers, by Robert Bell...Philadelphia, 1772-3

The "fifth" volume to accompany the First American Edition of Blackstone's "Commentaries on the Laws of England." With all the works and title-pages as called for by Evans, 12328. Contains: Priestley's Remarks on some Paragraphs in the Fourth Volume of Blackstone's Commentaries; Blackstone's Reply to Priestley's Remarks; Priestley's Answer to Blackstone's Reply; Blackstone's Case of the Middlesex Election; Furneaux's Letters to Blackstone, with the Preface to the First and Second Editions.

» 114 « BLADEN, MARTIN • Solon: or, Philosophy No Defence against Love. A Tragi-Comedy. With the Masque of Orpheus and Euridice. Small 4to, half polished tan calf, gilt edges, by RIVIERE. London, 1705

FIRST EDITION. With the half-title. With the Lt.-Colonel Ralph Isham bookplate. Faint writing on half-title.

"Christ Raising the Son of the Widow of Nain"

"Young Man, I Say unto Thee, Arise!"

» 115 « BLAKE, WILLIAM • Original Watercolor Drawing signed "inv. W.B.," called "Christ Raising the Son of the Widow of Nain." Height 13¾ inches; width, 13 inches. Matted and framed.

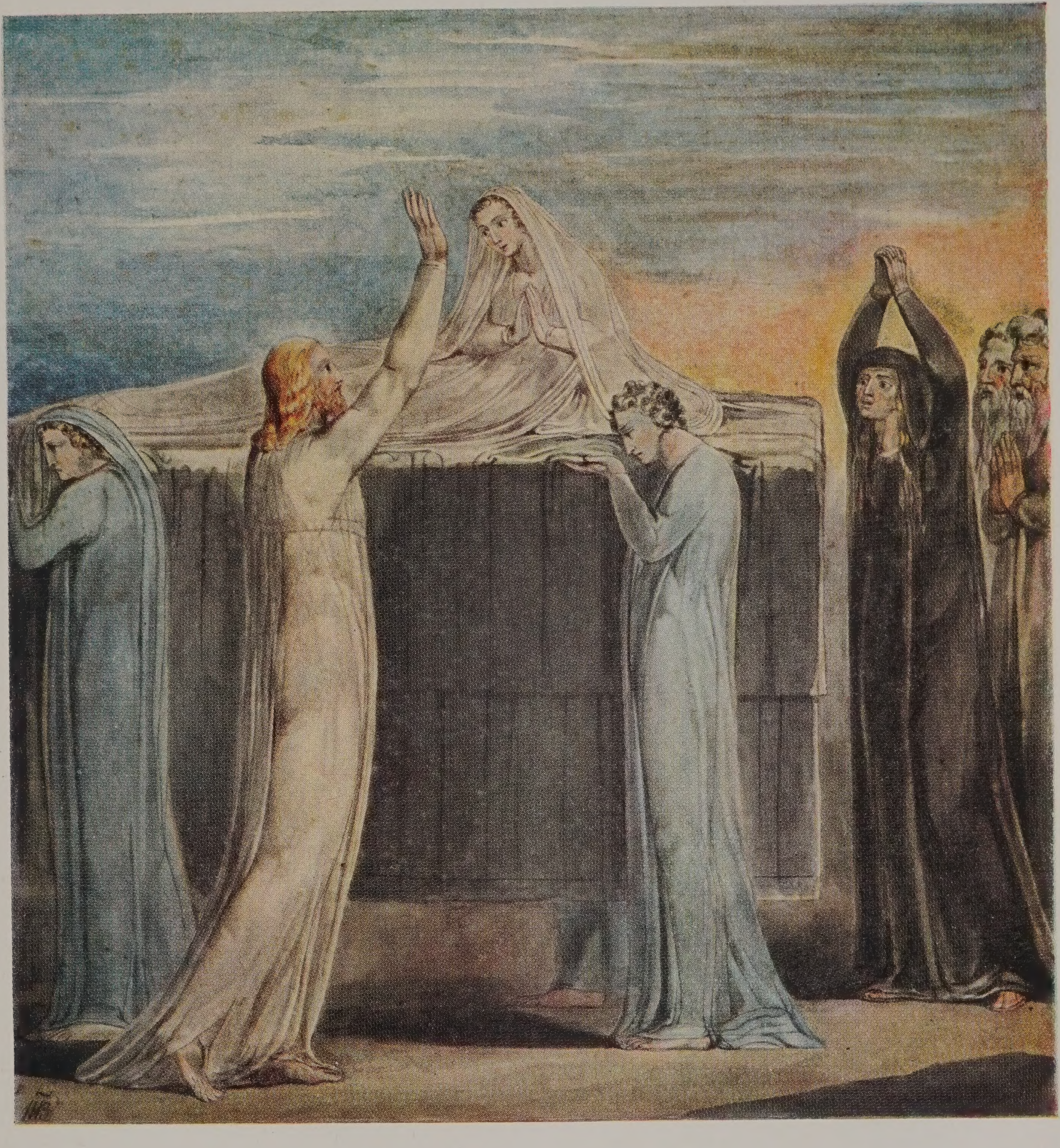
A COMPOSITION MERITORIOUS not only because of faithful treatment of the Biblical texts, but also because of the carefully planned symmetry.

The texts this drawing illustrates appear in St. Luke, chapter VII, nos. 11-15 and read as follows: "And it came to pass the day after that He went into a city called Nain; and many of His disciples went with Him, and much people. Now when He came nigh to the gate of the city, behold, there was a dead man carried out, the only son of his mother, and she was a widow; and much people of the city was with her. And when the Lord saw her, He had compassion on her, and said unto her, Weep not. And he came and touched the bier: and they that bare *him* stood still. And he said, Young man, I say unto thee, Arise. And he that was dead sat up, and began to speak. And He delivered him to his mother."

Christ, with hand upraised, causes the youth, swathed in the clothes of the grave, to sit up. The boy's eyes are fixed upon those of the Saviour. The black-garmented widow raises her hands over her head in astonishment at the miracle. Wide-eyed and with religious mien, two white-bearded patriarchs behind the widow look upon this strange scene. Two pallbearers, clothed in long flowing garments of delicate blue, flank the white-robed Saviour who is silhouetted against the gray color of the bier. The sun is setting and the blue sky is shot with the colorful dying rays.

From the Thomas Butts collection [sale, June 24, 1903, lot 12] and from the collection of F. P. Osmaston of London. This drawing was exhibited in the Blake Exhibition held at the Philadelphia Museum of Art in 1939, with the following reference appended to the catalogue description "Rossetti 172."

[See color plate]



Christ Raising the Son of the Widow of Nain

By WILLIAM BLAKE

[Number 115]

"The Ghost of Samuel Appearing to Saul"

"And Samuel said to Saul, Why hast thou disquieted me, to bring me up?"

» 116 « BLAKE, WILLIAM · Original Watercolor Drawing signed "inv. W.B.," called "The Ghost of Samuel Appearing to Saul." Meight of actual drawing 12⅝ inches; length 13½ inches. Height of sheet upon which the drawing appears, 21¼ inches; width 17¼ inches. Matted and framed.

A COLORFUL DRAWING FULL OF POWER. It is difficult to imagine a more brilliant delineation of the supernatural than this picture.

This drawing, when exhibited in the Philadelphia Museum of Art in 1939, was given the following description in the catalogue: "The Ghost of Samuel Appearing to Saul. Water-color. The central figure of Samuel, with long flowing beard, rises from the ground, his forefingers pointing down to the earth out of which he had been evoked. To his right Saul on one knee raises his hands in horror at the apparition. On the other side the Witch of Endor, terrified at the success of her incantation, brandishes her arms. The heads of two attendants appear behind. The coloring is chiefly a somber grey, but the figure of Saul stands out in dark, rusty brown. The hair of the Witch of Endor breaks into red and yellow flames . . . Rossetti 149."

The subject as it appears in I. *Samuel* occupies verses nine to fifteen. Above and below the drawing in written script appear part of the Biblical verses from whence Blake drew his inspiration.

[See illustration on the following page]

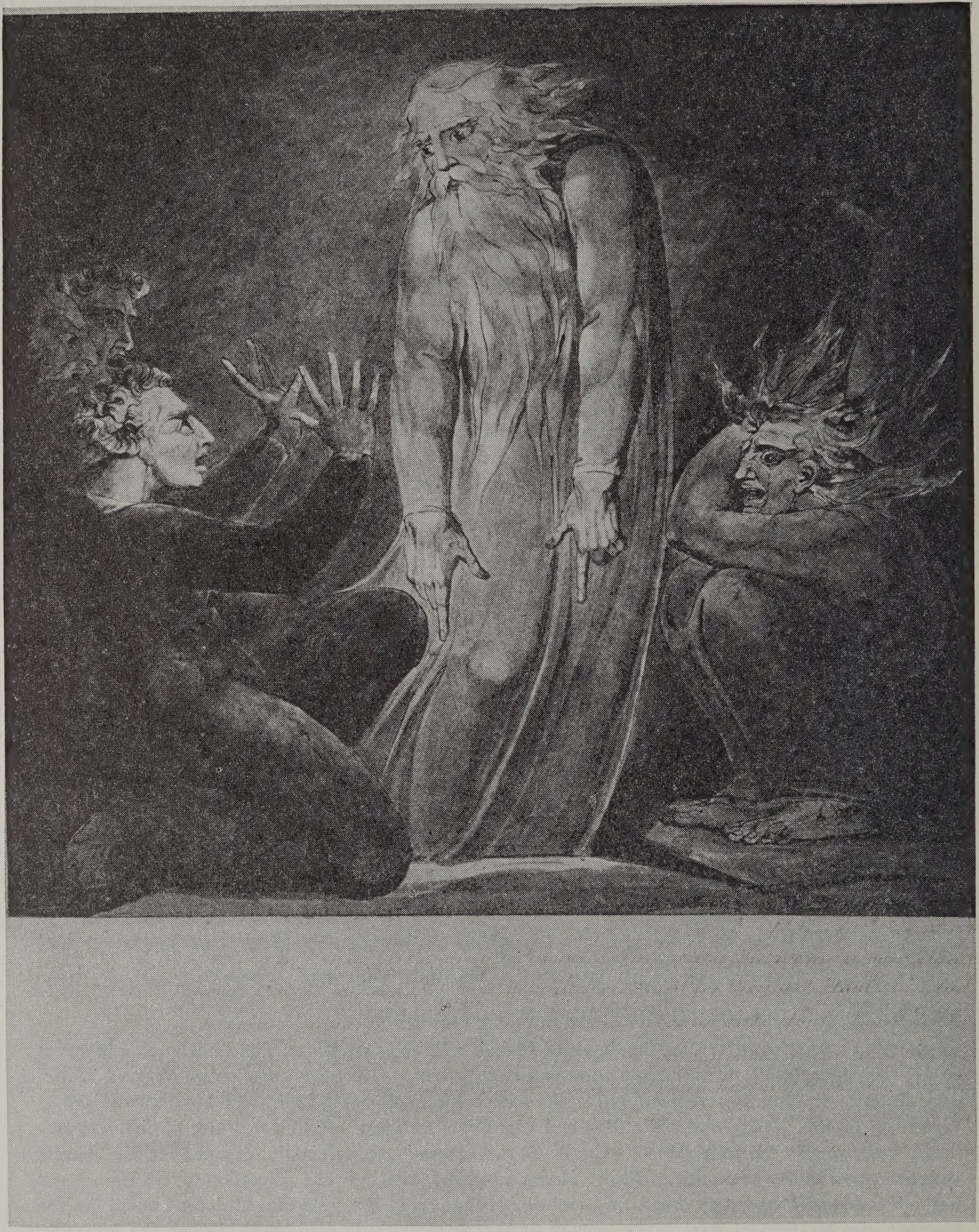
"The Wise and Foolish Virgins"

» 117 « BLAKE, WILLIAM · Original Watercolor Drawing signed "W. Blake, inv.," and called "The Wise and Foolish Virgins." Height 16½ inches; width 13⅝ inches. Artistically matted and framed.

A DRAWING CHARACTERISTIC of the depth of Blake's religious expression. The Philadelphia Museum of Art Catalogue, 1939, gives the following pertinent account: "The Wise and Foolish Virgins. Watercolor. Rossetti calls the picture, 'very noble: the composition admirable, both in an artistic sense and in expression of the subject—the effect dark and night-like.'. . . There are four versions of the composition known: one in the collection of Miss A. G. E. Carthew; one, originally executed for Sir Thomas Lawrence, now in the possession of Philip Hofer; another formerly in the possession of W. Haines and later of J. Edwards [the copy described here] and . . . one . . . in the collection of John Linnell [in the Metropolitan Museum of Art]." The present version is most easily distinguished from the others by the rectangular Church tower in the background.

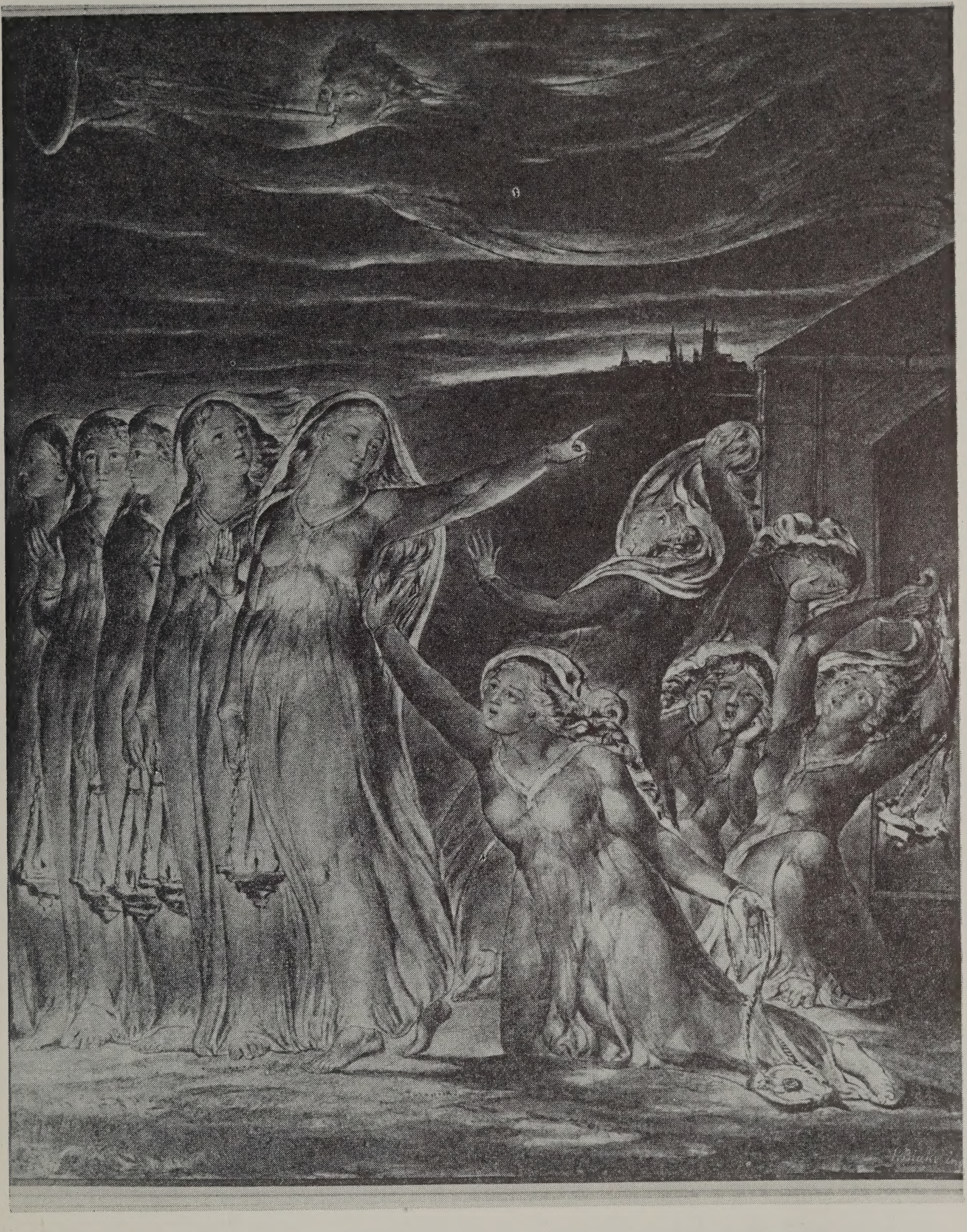
The drawing depicts the five wise virgins on the left holding lighted lamps. They are turned towards the five foolish virgins who, with lamps extinguished, are crouching before a doorway. An angel, blowing a trumpet, is hovering above them.

[See illustration opposite the following page]



“THE GHOST OF SAMUEL APPEARING TO SAUL”
WATERCOLOR DRAWING BY WILLIAM BLAKE

{Number 116}



"THE WISE AND FOOLISH VIRGINS"
WATERCOLOR DRAWING BY WILLIAM BLAKE

[Number 117]

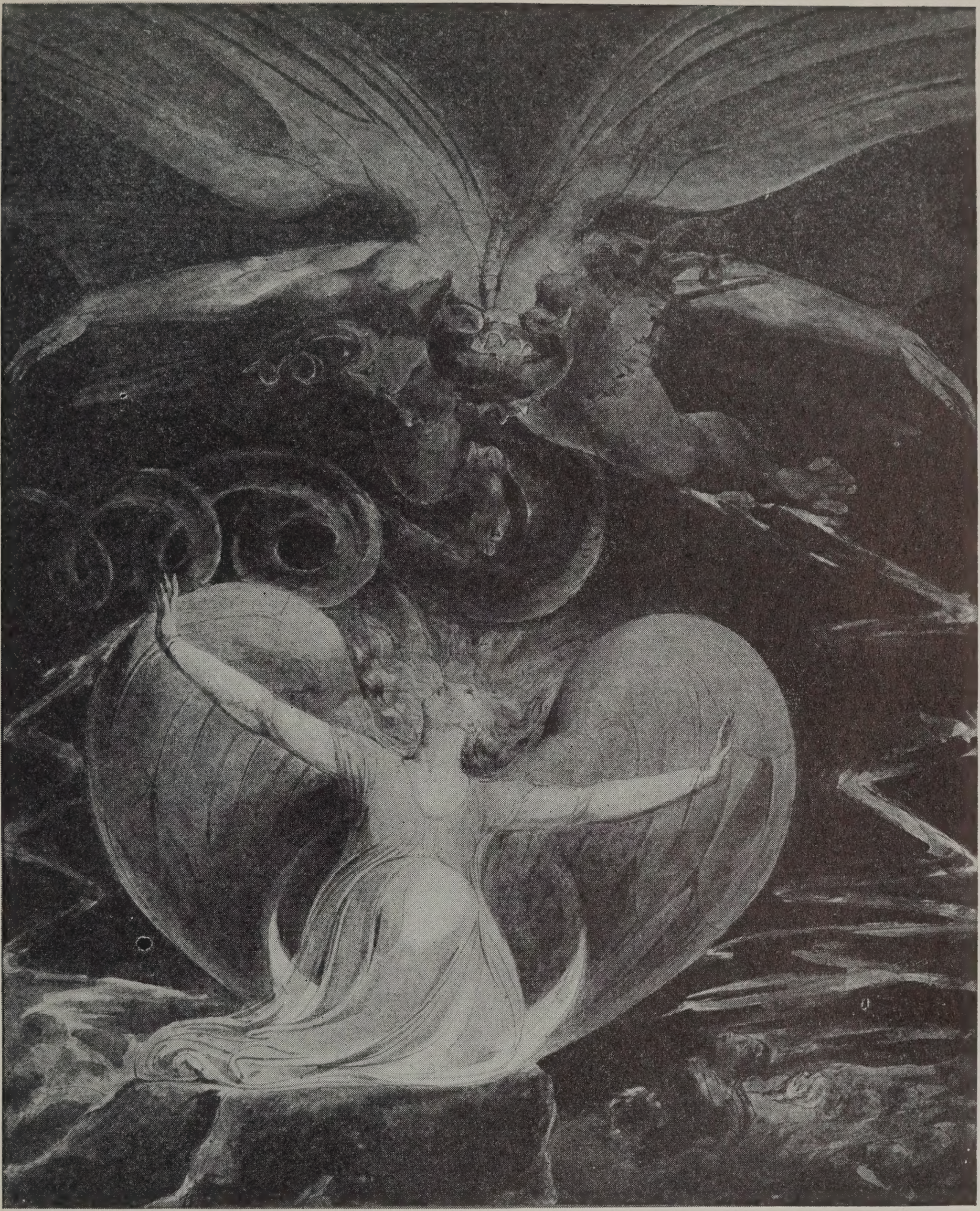
"The Great Red Dragon and the Woman Clothed with the Sun"

» 118 « BLAKE, WILLIAM • Original Watercolor Drawing signed "W.B. inv.," and called "The Great Red Dragon and the Woman Clothed with the Sun." Height 15¾ inches; width 12¾ inches. Matted and framed.

A COLORFUL AND IMAGINATIVE WATERCOLOR inspired by a chapter from Revelations. This brilliantly executed drawing was exhibited at the Philadelphia Museum of Art in 1939 and was given the following description in the catalogue: "The Great Red Dragon and the Woman Clothed with the Sun. Water-color. The woman is seated on the crescent moon, enfolding her are two large heart-shaped wings. She looks up at the dragon who is flying above her. He is a grotesque seven-headed male figure, supporting himself with a double pair of wings, part bat-like with his serpent trail trailing behind him. The yellow-orange wings of the woman light up the scene; all else is dark, the dragon brown and deep blue, the background almost black with some lightning flashes to relieve it. The subject illustrates *Revelation,* XII, although Blake has not followed the exact details of the text."

The text in *Revelation* reads in part as follows: "And there appeared a great wonder in heaven, a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars: . . . And there appeared another wonder in heaven, and behold, a great red dragon, having seven heads and ten horns, and seven crowns upon his heads. And his tail drew the third part of the stars of heaven, and did cast them to the earth: and the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born."

[See illustration]



"THE GREAT RED DRAGON AND THE WOMAN CLOTHED WITH THE SUN"
WATERCOLOR DRAWING BY WILLIAM BLAKE

[Number 118]

Philoctetes and Neoptolemus at Lemnos

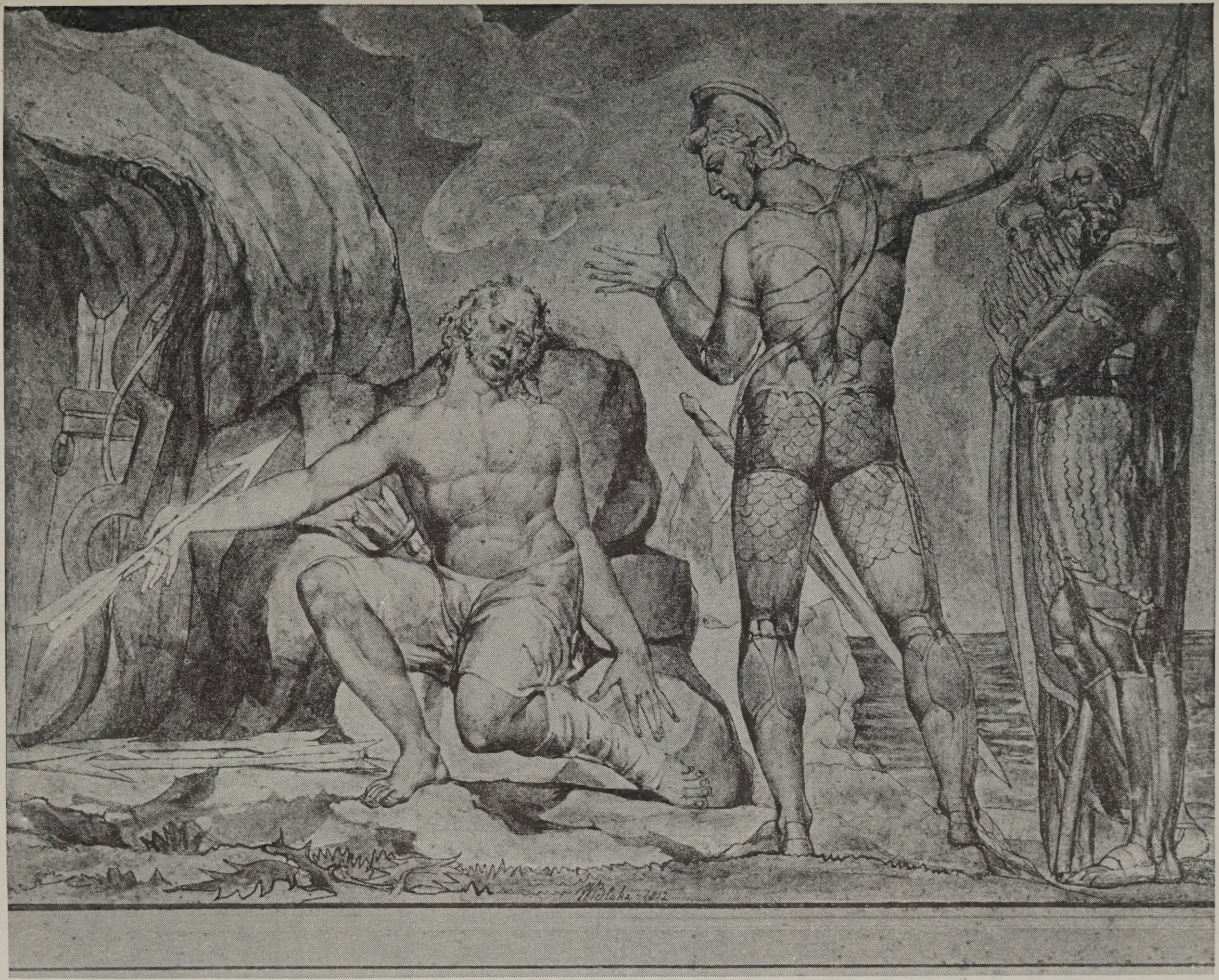
» 119 « BLAKE, WILLIAM • Original Watercolor Drawing signed "W. Blake, 1812," called "Philoctetes and Neoptolemus at Lemnos." Height 13 inches; length 17½ inches. Matted and framed.

A FINE, NARRATIVE PICTURE. Blake may have drawn his inspiration from the mythological tale of Philoctetes, friend of Hercules, and the latter's poisoned arrows. [*Vide infra.*]

This drawing was exhibited at the Philadelphia Museum of Art in 1939 with the following description of it in the catalogue: "Philoctetes and Neoptolemos at Lemnos. Water-color. Philoctetes, seated on a pile of rocks, points a large arrow towards his breast. Neoptolemos, a young figure in armor, stands at his left and stares in horror, his arms upraised. Behind him are three bearded soldiers with spears calmly looking at the scene; beyond them is a glimpse of a sea. Figgis suggests that the scene illustrates a passage in Sophocles' *Philoctetes.* The drawing is but slightly tinted, almost entirely in grey . . . Figgis 87."

This drawing, as stated above, may have been intended to illustrate the mythological tale of Hercules and Philoctetes. Hercules, poisoned by the robe of the dead centaur Nessus which had been innocently sent him by Dejaneira to recapture his straying affections, bade Philoctetes light his funeral pyre for he was dying. Philoctetes refused to do his bidding, but bribed by the promise of the world-renowned poisoned arrows, finally consented to let the flames envelop the body of the great hero. Later Philoctetes went upon an expedition, but was put ashore on the island of Lemnos on account of a wound in his foot, which had become so offensive that none of the ship's company could endure his presence. Ten long years elapsed and the hero, whose wound had not healed, subsisted on such game as came within the reach of his hand. The oracles then announced that Troy could never be taken without the poisoned arrows of Hercules and a party of Greek warriors set out to find the abandoned hero. When they found him on Lemnos, bitterly lamenting his former cruel desertion, he refused to return. Hercules appeared to him in a dream and bade him go without delay for he would find Machaon, Æsculapius' son, who was to heal the wound. Philoctetes, whole once more, joined the Greek host, and caused great dismay in the enemy's ranks with his poisoned arrows.

[See illustration]


W Blake 1812

WILLIAM BLAKE'S DRAWING "PHILOCTETES AND NEOPTOLEMUS AT LEMNOS"

[Number 119]

Ten Original Wash Drawings by William Blake

To Illustrate Mary Wollstonecraft's "Original Stories from Real Life"

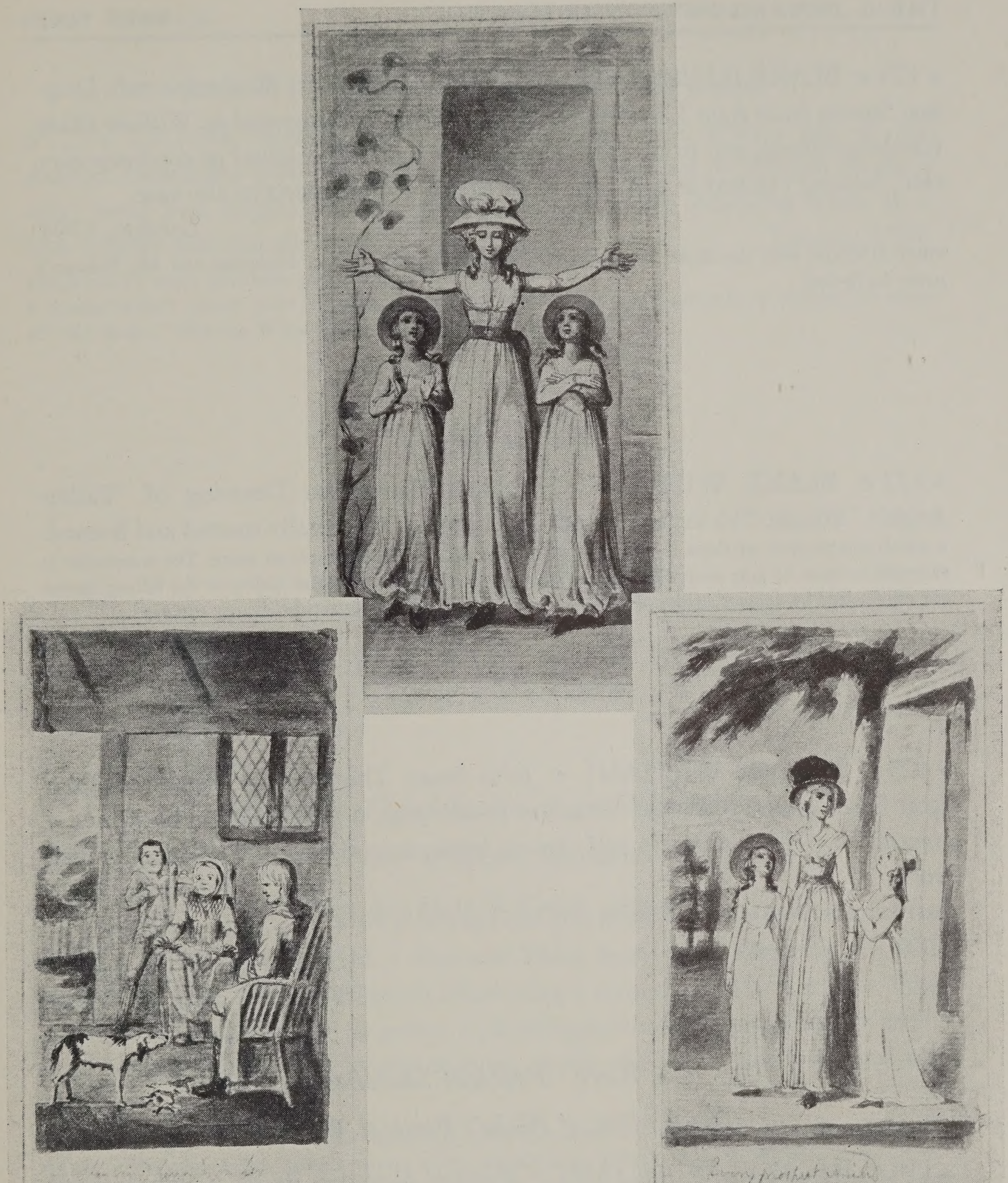
» 120 « BLAKE, WILLIAM • A Group of Ten Original Neutral Wash Drawings illustrating "Original Stories from Real Life; with Conversations, Calculated to Regulate the Affections, and Form the Mind to Truth and Goodness. By Mary Wollstonecraft." Each drawing is mounted on an octavo sheet ✣ 4 engravings [three of which are after the drawings described here] ✣ Three glazed photographs of the original drawings ✣ 10 photograph negatives from the original drawings. All enclosed in a blue quarter morocco slip case. [London, *circa* 1791]

These original Blake drawings measure approximately 5 by 2¾ inches. They appeared in the Blake Exhibition held at the Philadelphia Museum of Art in 1939 and were described in the catalogue as follows: "Ten original sepia drawings for the *Original Stories* of Mary Wollstonecraft, published in 1791. These drawings include the six which Blake engraved and which were published, as well as four additional designs, apparently rejected by the publisher. Of these Gilchrist writes, 'The designs, naive and rude, can hardly be pronounced a successful competition with Stothard, though traces of a higher feeling are visible in the graceful female forms—benevolent heroine, or despairing, famishing peasant group. The artist evidently moves in constraint, and the accessories of these domestic scenes are as simply generalised as a child's: the result of an inobservant eye for such things . . . More designs appear to have been made for the little work than were found available, and some of the best were among the rejected.' Of the four rejected designs, one showing a starving woman with two children clutching her skirts was reproduced by Gilchrist; two others, one representing a mother with her two daughters, standing under a tree, the mother pointing upwards and saying, as Blake has written underneath, 'God sent for him,' and the other showing a woman returning a little bird to its nest in some shrubbery, while another woman and two children look on, inscribed, 'How delighted the old bird will be,' have been reproduced by Keynes. The fourth, once cut into fragments, has never been reproduced."

Keynes gives the following explanation: "Ten sepia drawings were made by Blake to illustrate the *Original Stories,* but four of them were not engraved; the drawings were formerly in Gilchrist's possession, and one of the unpublished designs was reproduced as a wood engraving in the *Life,* i, 90. They were afterwards in the collection of H. Buxton Forman . . ."

While there are ten original drawings in this group as described above, we find that the drawings correspond with Keynes' descriptions for plates i, ii, iii, iv, and vi. None of the drawings resembles the description for plate v. The remaining five drawings that do not correspond with the published plates as they appeared in the book are: (1) two children clinging to their mother's skirt; (2) a mother and her two daughters standing under a tree, the mother pointing upwards and saying, as Blake has written beneath, "God sent for him"; (3) a woman restoring birds to their nest; (4) a mother and her two daughters. Blake has given it the following legend: "Every prospect smiled"; (5) a man, woman and boy in a cottage. At the man's feet lies a dead puppy. A dog is looking up at her master. The pencilled caption by Blake reads: "She turned her eyes on her cruel master." Five letters from Herbert H. Gilchrist, one letter from Geoffrey Keynes and two other letters regarding the drawings accompany the above.

[See illustration]


Every prospect smiles

THREE OF WILLIAM BLAKE'S WASH DRAWINGS
FOR "ORIGINAL STORIES" BY MARY WOLLSTONECRAFT

[Number 120]

» 121 « BLAKE ILLUSTRATIONS, WILLIAM • Mary Wollstonecraft. Original Stories from Real Life. *With 6 plates, designed and engraved by William Blake* (crudely colored, and from a smaller copy). 12mo, full original or contemporary calf; binding cracked at outer joints. In a quarter blue morocco slip case. London, 1791

FIRST EDITION with the Blake illustrations. With the Buxton Forman bookplate and Mr. Forman's name on fly-leaf.

"Fallen Angels"

» 122 « BLAKE, WILLIAM • Original Watercolor Drawing of "Fallen Angels." Height 7½ inches; length 11¼ inches. Artistically matted and framed.

A VIVID PORTRAYAL of three angels cast out of Heaven and falling through space. The watercolor is executed in tones of gray over which is a suggestion of rose. The muscular bodies of the falling figures are emphasized by delicate shades of pink. The drawing is powerfully and brilliantly executed.

» 123 « [BLAKE, WILLIAM] • John Scott. The Poetical Works of John Scott Esq. *Vignette portrait of the author on title-page, 6 plates* [should be 7] *and 4 vignettes.* 8vo, contemporary calf; covers loose, several pages time-stained, much worn. London, 1782

FIRST EDITION. Some of the illustrations have been engraved by Blake.

The Rare "Poetical Sketches"

The Earliest of Blake's Poetical Works

» 124 « B.[LAKE], W.[ILLIAM] • Poetical Sketches. By W. B. 8vo, full red levant morocco, gilt sides and back, inner gilt dentelle borders, gilt top, uncut, by LORTIC FRERES; skillful restorations to title-leaf, small repair to corner of advertisement leaf. London, 1783

FIRST EDITION. An exceedingly rare book.

A REMARKABLY FINE, LARGE COPY measuring 8¾ by 5¼ inches. One of fourteen copies recorded by Keynes. [We believe there are fifteen known copies of this work.] This is the T. G. Arthur copy [Keynes 26-I] exhibited at the Blake Exhibition held at the Philadelphia Museum of Art in 1939.

Rare in the Original Boards, Entirely Uncut

» 125 « [BLAKE, WILLIAM] • Fables by John Gay. With a Life of the Author. *Embellished with 70 plates, 12 of which are engraved by William Blake.* 2 vols., royal 8vo, original boards, entirely uncut; binding somewhat worn. In a blue quarter morocco slip case. London, 1793

STOCKDALE'S FIRST EDITION, with the long "s".

A MAGNIFICENT LARGE COPY measuring 11¼ by 7 inches. The list of subscribers includes the name of "Mr. Blake." With the Willis Vickery bookplate in each volume.

First and Third States of an Engraving After William Hogarth

"When My Hero in Court Appears"

» 126 « BLAKE, WILLIAM • First and Third States of an Engraving by William Blake after William Hogarth illustrating a scene from Act III of the "Beggar's Opera" by John Gay. Together 2 pieces approximately measuring 18 by 22 inches; some light foxing in the margins of the third state print. Framed and glazed.

The first state is an etching and the third state is an open-letter line engraving. According to Russell, no. 71, "The plate exists in four states, which are given as follows by J. B. Nichols in his 'Anecdotes of William Hogarth' (1833), p. 323: 'First state, etching; second, finished proof before writing; third, open letters; fourth, letters filled up.' The first state [*supra*] is lettered as follows: 'Painted by Willm. Hogarth, 1729. Etch'd by Willm. Blake, 1788.' Publish'd October 29: 1788: by Aldm. Boydell & Co. Cheapside . . ."

The following appears in the lower margin of the third state engraving: "Beggar's Opera, Act III. 'When my hero in Court appears, &c.' From the Original Picture, in the Collection of his Grace the Duke of Leeds. Painted by Wm. Hogarth. Engraved by Wm. Blake. Publish'd July 1st. 1790, by J. & J. Boydell, Cheapside, & at the Shakspeare Gallery, Pall Mall, London." These were exhibited at the Blake Exhibition held at the Philadelphia Museum of Art in Philadelphia, 1939.

The First Issue of the Fourth Plate

One of Two Recorded Copies with this Plate

With Three Original Water-Color Drawings by Blake

» 127 « [BLAKE, WILLIAM] • America, a Prophecy. *Frontispiece, title-page, and 16 plates. Printed in black, sometimes fading to gray.* Small folio, full blue levant morocco, richly gilt tooled on sides and back with ornamental corners, inner levant borders, gilt, gilt edges, by RIVIERE.

Lambeth: Printed by William Blake in the year 1793

ONE OF THE RAREST OF BLAKE'S PRODUCTIONS.

A BRILLIANTLY COLORED COPY measuring 11 7/16 by 8½ inches. Geoffrey Keynes lists fifteen copies of this work, this being copy "M." Mr. Keynes' note reads: "18 plates on 18 leaves. Watermark *T Stains 1813* on each leaf. Printed in black. Brightly painted with water-colours; . . . Foliated by Blake 1-18 . . . Three coloured drawings, enlarged from the designs on pl. ii and 17, are bound in at the end. The history of this volume before 1913 is not known; it was acquired in that year by Mr. Herschel V. Jones, Minneapolis, and was sold with his library . . ."

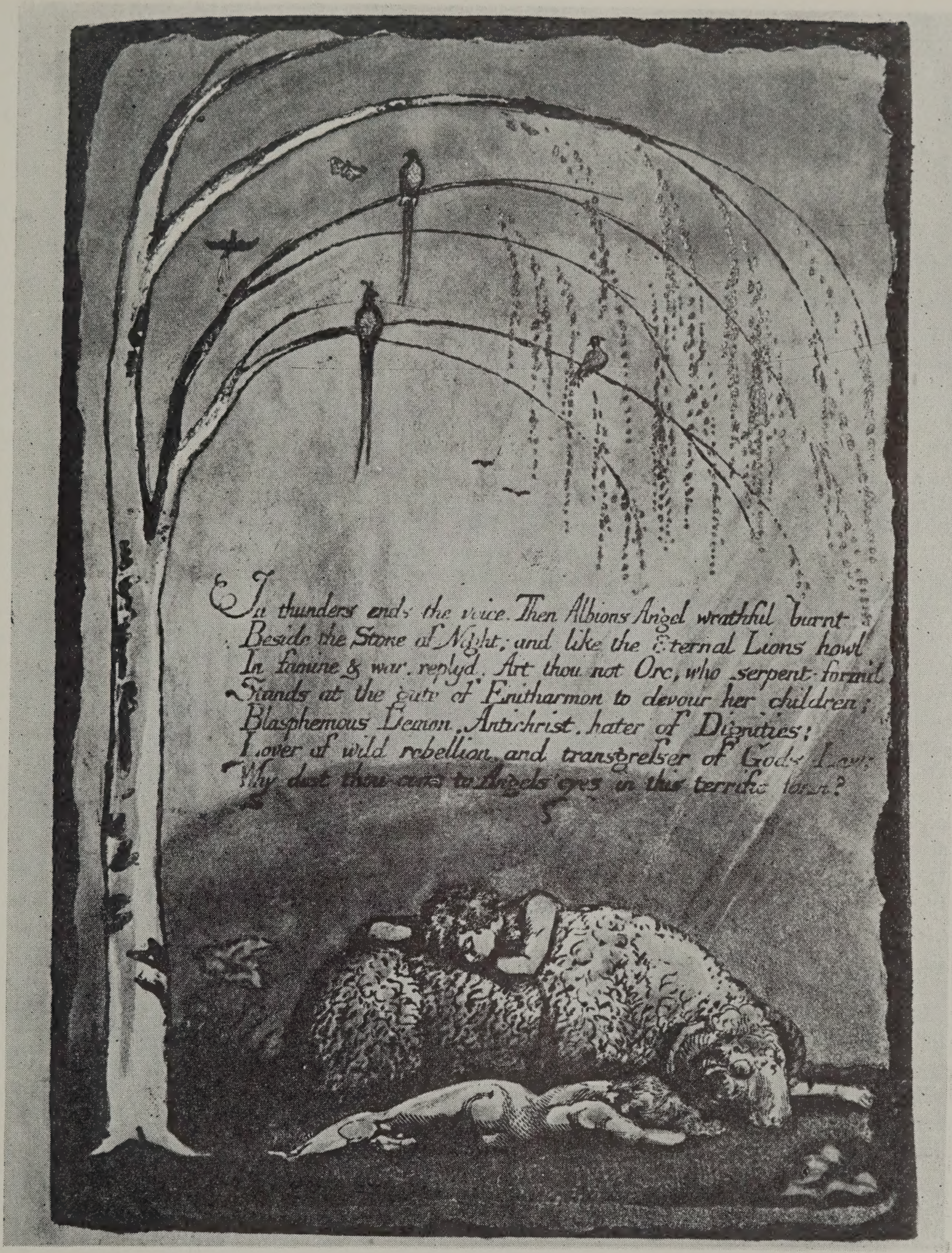
ONE PLATE HEIGHTENED WITH GOLD

This copy was exhibited at the Blake Exhibition at the Philadelphia Museum of Art in 1939. The catalogue description reads in part as follows: "Eighteen plates on 18 leaves, a complete copy, with the first issue of the fourth plate, containing the four lines beginning, *The stern Bard ceas'd.* The only other copy of this plate in its first state so far recorded is that in the Morgan Library copy of *America* . . . Painted posthumously with bright water-colors and, on one plate, heightened with gold. Bound in at the end are three black wash drawings slightly tinted with water-colors after the designs of the title-page and the next to last plate. Watermark *T Stains 1813,* in which year it was probably issued. Keynes 40M."

The work is written in dithyrambic verse and is based upon the American War of Independence. The American Revolution was hailed by Blake and other radical thinkers in England as the first step in the remaking of the world. The first part of the poem deals with the birth of the Spirit of Revolution, personified by Orc, and the successful overthrow of the Guardian Prince of Albion by the thirteen states. In the latter part the flames enkindled by Orc are supposed to sweep over the old tyrannical nations until the whole material world is consumed and the Millennium begins. The plates are powerful in drawing and design and are of unquestionable beauty.

The Philadelphia Museum of Art catalogue makes the following comments: "*America* was printed in a variety of colors, though the most usual ones were green or blue. Some copies were printed without added water-colors, some were merely touched up with sepia or grey washes, and others were strikingly and brilliantly illuminated, even heightened with gold. In these plates appears for the first time a new development of Blake's technique, 'woodcutting' on metal. Lines cut into the copper with a graver or acid are printed white, and outline forms in white appear on black grounds. The use of this technique allows Blake a freedom which becomes apparent in the sweeping figures and effective composition of the plates. The text of the poem needs much commentary; the designs need no commentary; they are sufficient unto themselves."

[See illustration]



In thunders ends the voice. Then Albions Angel wrathful burnt
Beside the Stone of Night; and like the Eternal Lions howl
In famine & war. replyd. Art thou not Orc, who serpent-formd
Stands at the gate of Enitharmon to devour her children;
Blasphemous Demon, Antichrist, hater of Dignities;
Lover of wild rebellion, and transgreſser of Gods Law;
Why dost thou come to Angels eyes in this terrific form?

5

A PAGE FROM WILLIAM BLAKE'S EXTREMELY RARE "AMERICA"

[Number 127]

Thomas Stothard's Copy of "The Book of Thel"

Believed to Be the First of Blake's "Books of Prophecy"

» 128 « [BLAKE, WILLIAM] • The Book of Thel. *With 7 plates printed in light golden brown on 7 leaves, all beautifully colored by the hand of William Blake.* Small folio, stitched; a few tiny tears crudely repaired. In a full olive levant morocco folder. The Author & Printed Willm Blake, 1789 [*circa* 1794]

THE FAMOUS "BOOK OF THEL" probably the second work executed by Blake in illuminated printing. This copy measures 11 15/16 by 9½ inches. It lacks the plate "Thel's Motto," and is soiled with the edges somewhat frayed.

The words "Stothard's Copy. Preserve . . ." appear on the front wrapper written in pencil. It is recorded in Keynes 35K, wherein the compiler writes: ". . . This copy was seen by Gilchrist who wrote (1, 78): 'I may mention in corroboration of a previous assertion of Stothard's obligation as a designer to Blake, that the copy of *Thel,* formerly Stothard's, bears evidence of familiar use on his part, in broken edges, and the marks of a painter's oily fingers.' These marks are, however, stated to be now extremely faint. This copy is probably to be identified with one from the library of Sir Robert Comyn, which was sold at Sotheby's on March 13, 1893 (Robson, £14 10*s*.). It was shortly afterwards acquired by Mr. T. J. Wise, but was resold by him in 1899. It eventually came into the possession of Mr. Herschel V. Jones, and was sold with his library at the Anderson Galleries, New York, Dec. 2, 1918 . . ."

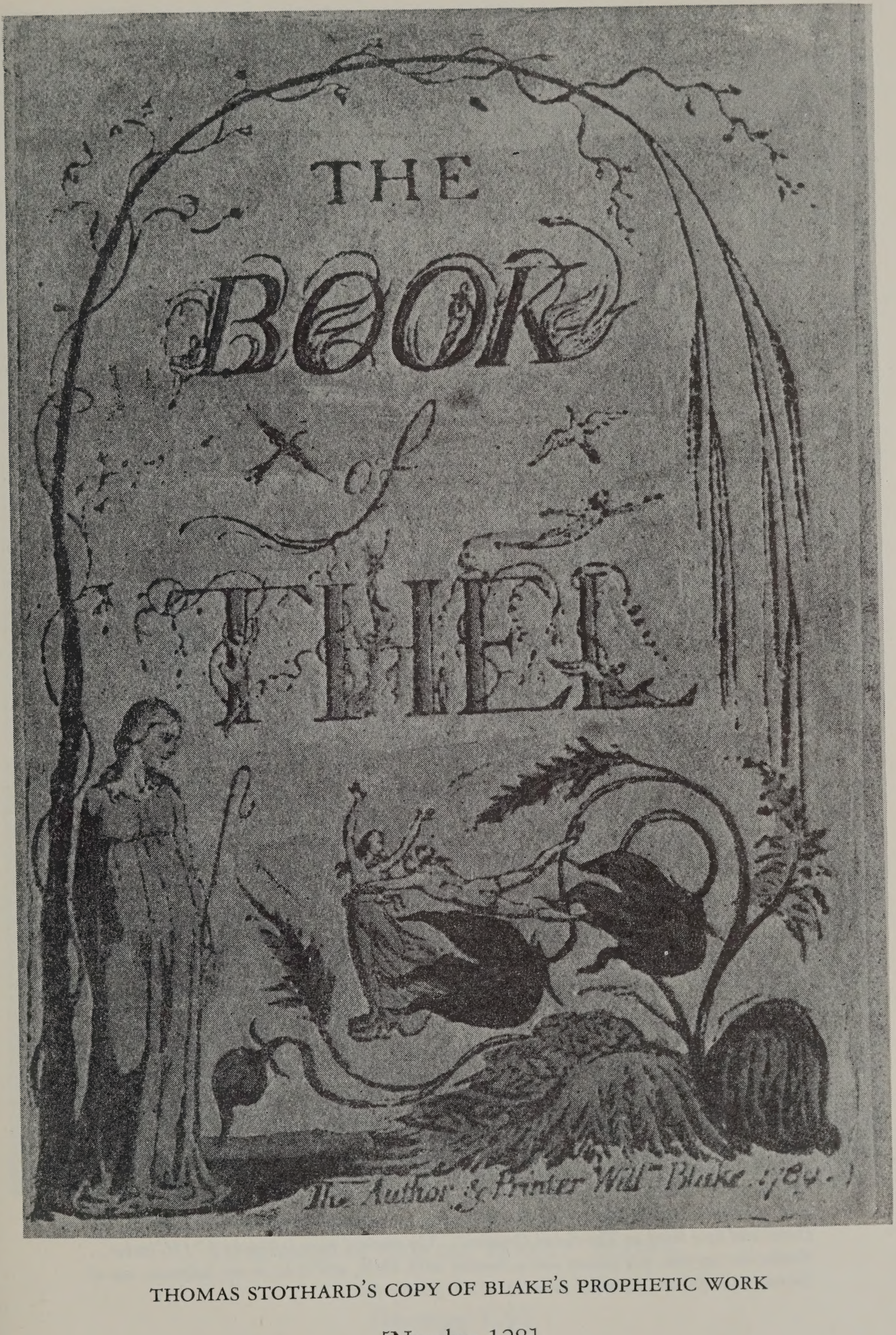
This copy appeared in the Blake Exhibition held at the Philadelphia Museum of Art in 1939. The catalogue describes this copy as follows: "Seven plates on 7 leaves, lacking *Thel's motto.* Printed in brown. Painted rather carefully with water-colors, blue and bright pink being the predominant shades. Probably an early copy, issued about 1790-94. Originally in the possession of the artist, Thomas Stothard, Blake's early friend and later bitter rival. It was seen by Gilchrist who notices that it 'bears evidence of familiar use on his part, in broken edges, and the marks of a painter's oily fingers.' Blake accused Stothard of stealing his designs."

Dr. Geoffrey Keynes describes twelve copies only recording three additional ones which may be identified with three of the twelve just mentioned. This copy is printed on paper containing no watermark.

This is the first printed Prophetic Book. *Tiriel* is said to have preceded it in point of time of composition, but it exists only in manuscript. Thel, an unborn spirit, looks forward with dread to her incarnation, for what we call life appears as death to those living in eternity. The Lily, the Cloud, and the Lamb try to comfort her with their philosophy of sacrifice. She is then permitted a foretaste of her life in this world, but terrified, she escapes back to her former blissful state.

Accompanying the above is a facsimile page of the text beginning "Why should the mistress of the vales of Har utter a sigh?" At the bottom is an illustration. A note in the lower left corner of the margin reads: "From Thel. An add. page in the B. M. Print Room. Wm. Muir." With the Herschel V. Jones bookplate.

[See illustration]


THE
BOOK
of
THEL
The Author & Printer Willm Blake 1789

THOMAS STOTHARD'S COPY OF BLAKE'S PROPHETIC WORK

[Number 128]

A Sequel to "America"

» 129 « [BLAKE, WILLIAM] • Europe. A Prophecy. *With 17 plates on 10 leaves. Printed in varying shades of green, blue, and brown. Some of the designs color-printed with opaque pigments and finished with water colors, others carefully painted with water colors alone.* Small folio, full tan levant morocco, gilt, gilt edges, by BEDFORD; offsets on the interleaves, and tiny fox marks.

Lambeth: Printed by Will: Blake: 1794

This work is a sequel to Blake's *America.* This copy, measuring 14⅝ by 10¼ inches, lacks the suppressed preface only. It was exhibited at the Blake Exhibition held at the Philadelphia Museum of Art and an excerpt from the catalogue description is as follows: "... The frontispiece, about which Mr. Newton wrote a monograph, is especially fine; the design on the title-page is bright; the *Preludium* and the last page are tonally brilliant; and the blue in the full-page plate, *Plague,* is striking. Numbered by Blake 1-17. Watermark *I Taylor,* issued about 1794. Thomas Gaisford's copy, with his bookplate. Keynes 41E."

The "suppressed preface" constitutes plate iii which begins: "Five windows light the caverned Man; through one he breathes the air." Keynes lists ten copies, the last one posthumously issued. Regarding missing plate iii, Keynes states, "*Europe* was executed and first printed in 1794. Only nine copies issued by Blake are known to me ... It consists of seventeen plates printed in the majority of copies on one side of the leaf only, but two copies, E and H, have an additional plate (numbered iii above); this plate was, no doubt, intentionally omitted from the other copies, and these cannot be regarded as incomplete ..." This copy has been interleaved for the protection of the plates and rebound in levant morocco.

"... As noted in several of the other books, the designs retell the story of the poem without following the text. They depict the origin and course of revolt. The frontispiece, usually called 'The Ancient of Days' [also known as "The Act of Creation"], is one of Blake's most famous subjects. It shows Jehovah-Urizen, the God of Reason, measuring out the world with a compass. The sentence in *Proverbs,* 'He set a compass upon the face of the depth,' is supposed to have inspired the design, or possibly the passage in *Paradise Lost* which is found written in the British Museum copy of the book ... he even issued the plate separately, gorgeously illuminated and on his death-bed was engaged in coloring such a copy ..." *Philadelphia Museum of Art Catalogue.*

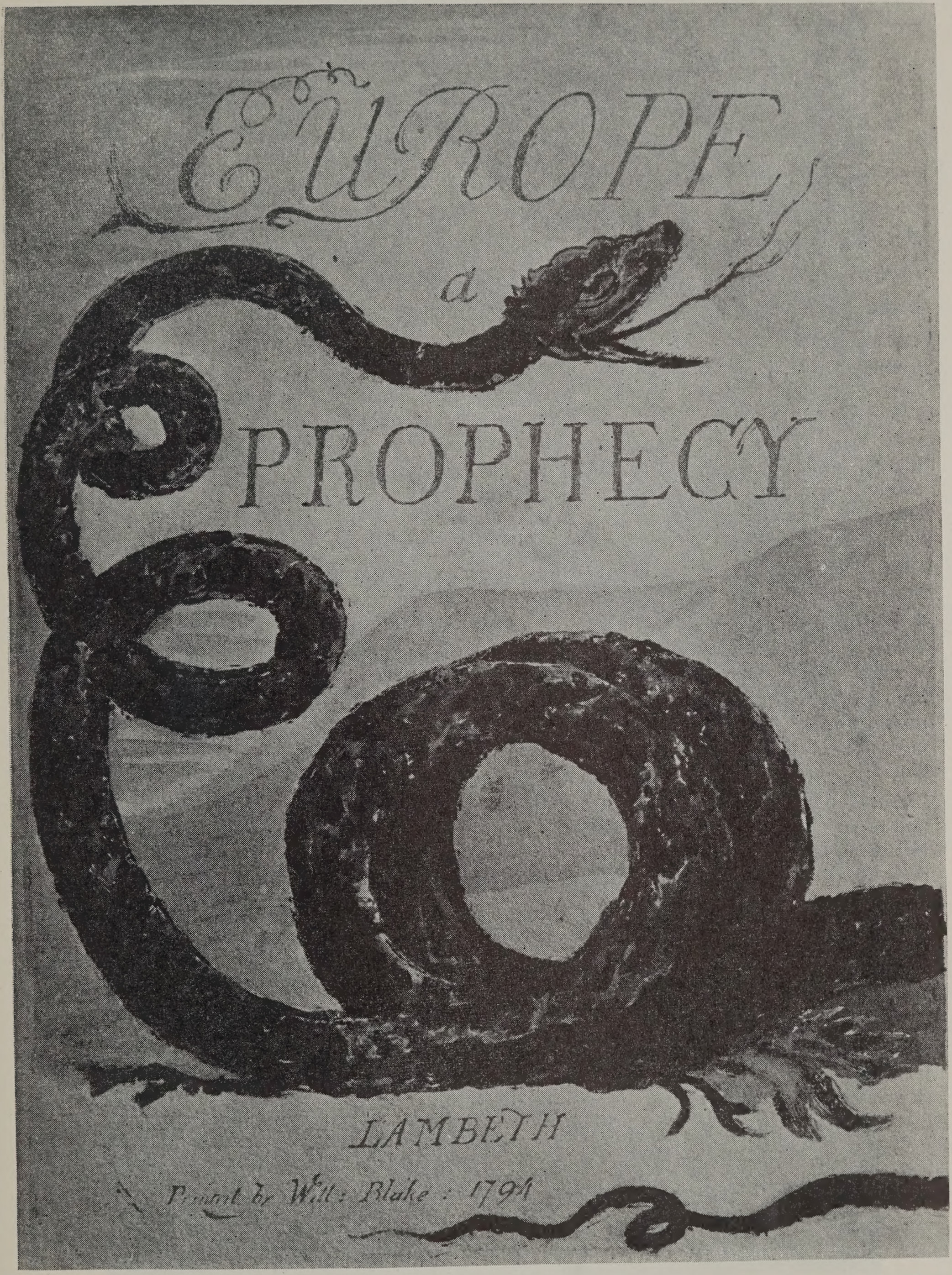
[See illustration]

"The Act of Creation"

» 130 « BLAKE, WILLIAM • Frontispiece to "Europe, a Prophecy." *Original engraving colored by hand.* 9½ by 6¾ inches. Inlaid to 4to size.

The above print is laid in a 4to half morocco volume which has a reproduction in colors mounted on one leaf.

> ✦ *On another printed leaf is a description of this illustration, by Mr. Newton, which reads in part as follows: "The picture reproduced has not, so far as I am aware, any proper title—any title, that is, given it by the artist. It serves as the frontispiece to one of his Prophetic Books, 'Europe,' published by him in his own peculiar manner from Lambeth in 1794 ... It is inevitable that a famous picture without a name should have a name given it by those who either write or speak of it; hence it is that the picture is referred to by one as 'Jehovah,' by another as 'The Ancient of Days,' and by a third as 'The Act of Creation.'... The original plate is 9⅛ by 6 7/16 inches... Authorities say that this picture was a favorite with Blake, and it is, in my judgment, one of the most powerful and beautiful drawings of this great artist..."*


EUROPE
a
PROPHECY
LAMBETH
Printed by Will: Blake : 1794

TITLE-PAGE OF WILLIAM BLAKE'S "EUROPE"

[Number 129]

A Complete Copy—the Largest Known

The Brilliantly Colored Beaconsfield-Macgeorge "Urizen"

» 131 « BLAKE, WILLIAM • The First Book of Urizen. *With 28 plates on 28 leaves, brilliantly colored with water-colors and opaque pigment.* Folio, red leather-backed boards. Lambeth: Printed by Will Blake, 1794

THE LARGEST OF ONLY SEVEN KNOWN COPIES measuring 15 13/16 by 10 9/16 inches. This volume is not only complete but is the famous Beaconsfield-Macgeorge copy.

Keynes lists this as Copy B, giving it the following description: "28 plates on 28 leaves. Watermark *I Taylor* and *J Whatman 1794*. Printed in shades of brown and green. Very beautifully coloured, with water-colours chiefly, but occasionally with some opaque pigment in the backgrounds. Foliated by Blake 1-28. Arrangement: 1-4, 14, 5-7, 10, 12, 8, 11, 22, 13, 9, 15-19, 24, 20, 21, 23, 25-28. The last two lines have been erased from verse 10 on pl. 6, and on pl. 15 the left-hand figure has been omitted. Size 38 x 27 cm., uncut. The leaves which show Blake's stitch-holes, are now mounted on hinges in a volume bound in boards with leather back.

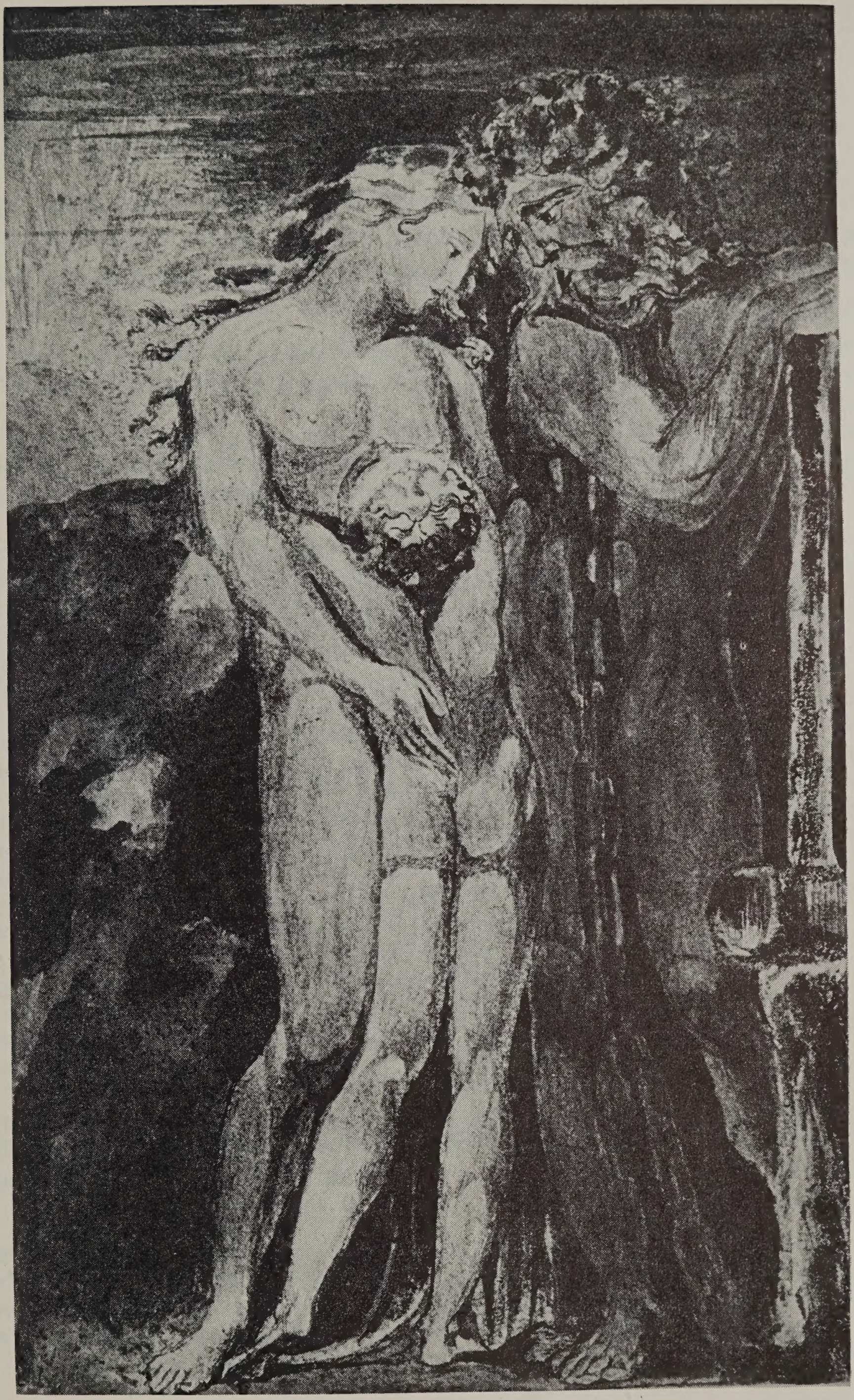
"The Beaconsfield copy, probably bought from Blake by Isaac d'Israeli. Contains Beaconsfield's library marks dated 1856. It was sold with the Beaconsfield collection at Sotheby's on March 20, 1882 . . . and was acquired by Mr. B. B. Macgeorge of Glasgow." Each plate is tipped to a protecting interleaf.

This copy was exhibited at the Blake Exhibition held at the Philadelphia Museum of Art in 1939 and it was given the following fine description: ". . . It is a grim, chaotic work, the product of Blake's later Lambeth days, the expression of 'a state of dismal woe.' Urizen, the personification of dogmatic reason, was Blake's version of the Old Testament Jehovah; the long-bearded elder he pictures is typical of our anthropomorphic conception of the Hebrew God. *The Book of Urizen* is the first part of Blake's biography of Jehovah.

"Reason-Jehovah-Urizen, argued Blake, created all evil, for he, not Satan, fell from eternity. His creation of an ethical code, begotten by his perverted moral and intellectual sense, resulted in his exile into chaos, comparable to the fall of man through the realization of good and evil. From the primeval mists appear the opposing eternals, Los—the expression of poetic genius, Enitharmon—his emanation, and their child Orc—the spirit of revolt. In his struggle against them Urizen creates about himself a material world. Finally he reduces the giants of eternity and compresses them into physical bodies; so mankind is created. The first chapter of Blake's cosmic epic ends with the enslavement of man in the net of religion, and the establishment of his civilization in Egypt. Blake's basic mystical theme is clear enough. Reason alone by bounding infinity and eternity with moral codes and a material shell makes them finite and mortal. Casting out imagination from himself Jehovah created man, the world and religion; eventually imagination or poetic genius, the savior, will come and, entering again into Jehovah, become one with him. When reason is wedded to poetic imagination, and subservient to it, all materialism is destroyed. This will be the millennium . . ."

> ✦ *Mr. Newton has written the following in pencil on the inside of the front cover: "A magnificent copy large paper.* A.E.N."

[See illustration]



"LOS, ENITHARMON AND ORC"
FROM THE FAMOUS COPY OF BLAKE'S "URIZEN"

[Number 131]

From "The First Book of Urizen"

» 132 « BLAKE, WILLIAM • Engraving Colored by William Blake. Height of actual engraving 6 1/16 inches; width 3 15/16 inches. Sunken within an ivory silk mat in a full blue levant morocco case, gilt, lined with ivory silk, by RIVIERE.

THIS IS AN ENGRAVING HAND-COLORED with such consummate art that for many many years it was believed to be an original watercolor drawing! The drawing was catalogued and apparently sold at the Forman sale as an original watercolor drawing.

The illustration depicts a long-bearded patriarch squatting upon the ground with ankles and wrists fettered by strong iron bands. A halo of light emanates from his bent-back head. From beneath his closed eyelids tears are wetting his furrowed cheeks. Beneath the engraving Blake has written:

" 'Frozen door to mock
The world: while they within torments uplock.' "

✦ *Mr. Newton undoubtedly discovered that this was an engraving for on an accompanying slip, showing a reproduction of the engraving, he has written "This superb 'Urizen' came from the H. B. Forman sale at Anderson's. An engraving so superbly colored that for a long time I thought it was a painting."*

» 133 « BLAKE, WILLIAM • A Print executed for "The First Book of Urizen." 8¼ by 6⅛ inches. Accompanied by a portrait of William Blake. Tipped into a 4to half morocco volume.

When this design was exhibited at the Philadelphia Museum of Art in 1939, the following description was given it in the catalogue: "Los striving to lift the Stony Roof, the 10th plate of *Urizen.* Painted with strong opaque pigments, printed by Blake's monotype process. The background, showing clearly the reticulation of the mill-board, is especially brilliant, being executed in a wonderful variety of bright colors. Surrounded by framing lines, and inscribed below by Blake,

Eternally I labour on.

Keynes 43B (this copy not recorded, though another example of the plate with a different inscription is mentioned)."

One of Three Known Copies of the Second Issue

{There Is Only One Known Copy of the First Issue}

» 134 « BLAKE, WILLIAM • For Children. The Gates of Paradise. *18 plates on 18 leaves.* 16mo, half calf. In a purple levant morocco case, gilt, lined with green velvet, by SANGORSKI & SUTCLIFFE. Protected by a fleece-lined cloth case.
[London:] Published by W Blake No 13 Hercules Buildings Lambeth
and J. Johnson St Pauls Church Yard, 1793

ONE OF THE RAREST OF BLAKE'S WORKS. A PERFECT COPY of the second issue, one of only three known copies. Blake's imprint appears on the frontispiece, the title-page, and on all the plates excepting no. 13.

This copy was exhibited at the Philadelphia Museum of Art in 1939 in the Blake Exhibition. The following interesting note describing the first issue will suffice in giving such differences as do not appear in this, the second issue: "Eighteen plates on 18 leaves, a perfect copy, the only known example of the first issue. This copy is described by Binyon as 'in a proof state before the date and imprint on the title and the publisher's imprint on the plates were added.' However there are many other variations, which have never been described, between this unique example of the first state and the three known copies of the second state. In the frontispiece there are seven rings on the baby chrysalis, not eight, shading has not been added along its upper edge, nor has a little crescent-shaped line beneath its chin. The flying figure on the title-page is more lightly engraved, and the line which appears below *Paradise* and above the imprint in the second state is here below the erased imprint. In plate 1 shading has not been added above the woman's left ankle. In plate 4 additional cross-hatching has not been added on the clouds to the left of the figure. In plate 6 the shading on the left thigh of the cherub continues around to the top; in the later state this is partly erased and re-engraved. In plate 7 the gap in the clouds above the boy's cap is open. In plate 8 several lines appear on the right shoulder of the old man, later removed; but additional lines have not been added on his right wrist, right thigh, and the lower part of both legs. In plate 9 there are fewer rungs in the ladder. In plate 12 the shading on the legs of Ugolino and his two sons has not been added. In plate 13 there is an *or* not an *&* in the title, and the extensive cross-hatching in the background has not been added. Many other less noticeable variations occur, too numerous to be listed here. It was suggested by the former owner, Col. Moss, that the erased imprint on the title-page originally read, 'Published by J. Newbery,' but this cannot be supported by any external evidence."

Mr. Newton's copy is recorded in Keynes, 52C. The Beckford copy. On the fly-leaf is an inscription in pencil in Beckford's handwriting: "A present from H. G. Bohn, 19th May, 1835." With the Thomas Brooke, Herschel V. Jones bookplates.

"An Artistic and Metaphysical Kaleidoscope"

» 135 « [BLAKE, WILLIAM] • The Marriage of Heaven and Hell [including] A Song of Liberty. *With 27 plates on 27 leaves printed in various shades of gray and olive-green. Boldly and beautifully painted with opaque pigment and some water color, with some portions of the designs printed in colors from mill-board by the process fully described by Laurence Binyon.* Small folio, full orange morocco, with the design of a sheaf of grain impressed upon the front cover, gilt edges. N.p., *circa* 1794

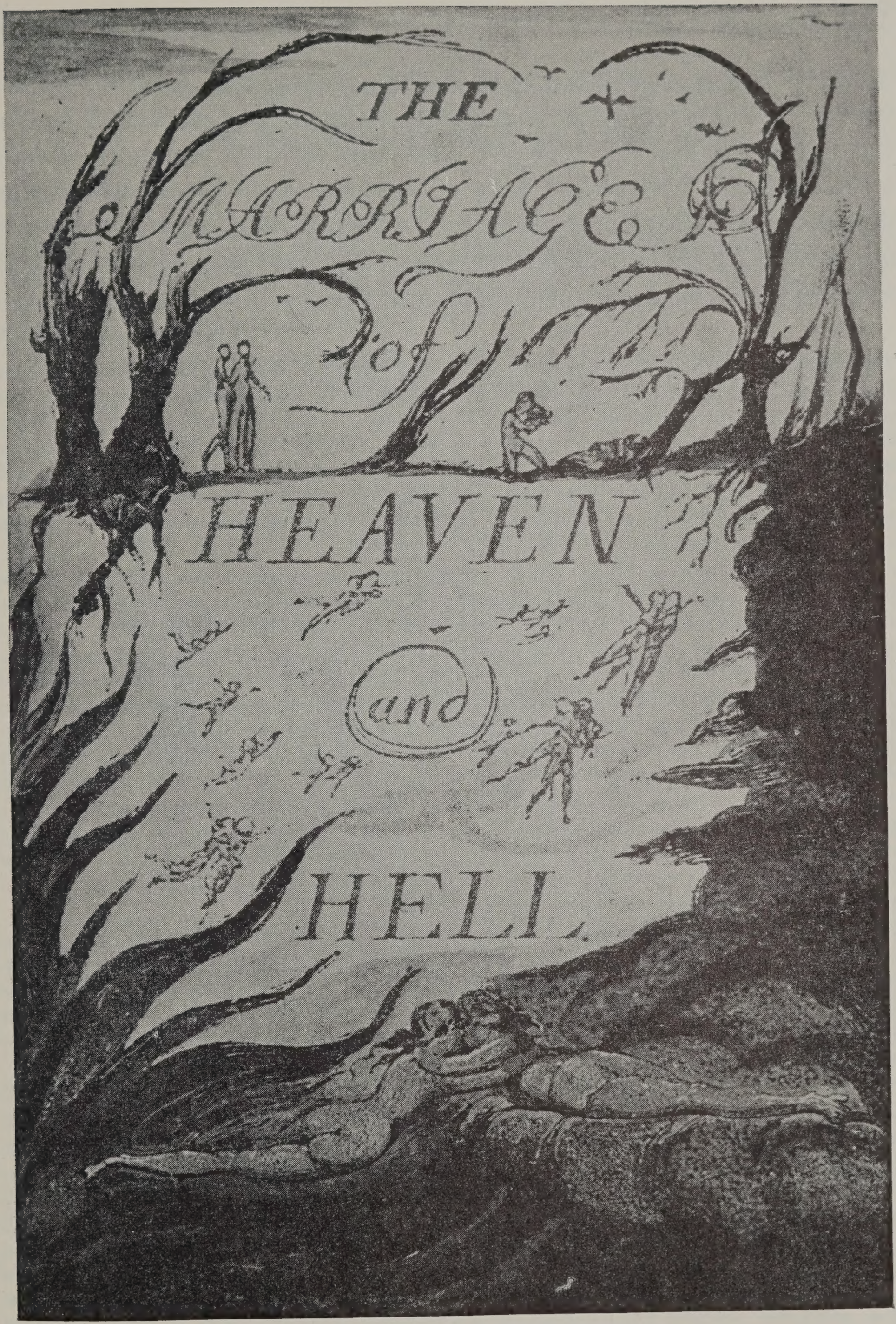
This copy was exhibited at the Blake Exhibition held at the Philadelphia Museum of Art in 1939. The catalogue gave it the following fine description: "Twenty-seven plates on 27 leaves, a perfect copy. Printed in shades of grey and olive-green. Boldly and beautifully painted with opaque pigment and some water-color. Some portions of the designs were printed in colors from mill-board by the process fully described by Binyon. However, neither Keynes nor Binyon remarks upon the use of this method of color-printing in reference to any copy of this book. The title-page so colored is a fine plate, as are plates 3, 4, 5, 11, 20, 21, and 24. Plate 2 painted with water-colors alone resembles the *Songs of Innocence* both in composition and coloring. Below plate 20 the word *Opposition* is barely visible. The colors are rich and rather sombre, dark red flames issuing from darker brown grounds being typical of the tonal quality, which is in many cases brightened by the addition of vivid blue water-color. It is most interesting to note that below the design of plate 3 Blake has added in blue the date 1790, probably the date of the composition of the the text. This copy was colored and issued about 1794-95 at which time Blake is known to have been using his unique method of color-printing. Originally made by Blake for his patron Thomas Butts, later in the collection of the Earl of Crewe. Keynes 36C."

Mr. Keynes gives the following provenance: "Originally in the possession of Thomas Butts, and sold with his collection at Sotheby's on March 30, 1903 (lot 12, Osmaston, £260). Offered at Sotheby's, June 1, 1905 . . . On the front fly-leaf is the signature of F. P. Osmaston, by whom it was presented to the Red Cross sale at Christie's, April 5, 1917 (Stevens and Brown . . .)"

The following excerpt from the Philadelphia Art Museum Catalogue *{vide supra}* is worthy of reprinting here: "When we look into a kaleidoscope we see a brilliant pattern; we give the cylinder a turn, the colors flash before our eye and another pattern appears. Again and again we can see forms shift, disappear, come back in different shapes. Blake's curious little book of twenty-four plates, *The Marriage of Heaven and Hell,* with the added *Song of Liberty,* is an artistic and metaphysical kaleidoscope. The designs, printed in color and boldly overpainted with water-colors and opaque pigment, are among the most sensational and lurid ever executed by Blake. Here appear some of his most important symbols—flames, a chained youth, the male body with the female soul, the serpent Leviathan, and the sea—symbols into which he poured the fury of his genius. The pages are colored in such a manner as to make them completed paintings, no longer mere illustrated text. If the words of the book are the accounts and reflections of dreams, or experiences in a visionary state, the pictures are dream-paintings, sketches made on various excursions into a world above and beyond the life of ordinary men . . ."

The complete description is too lengthy to quote here, but it is most illuminating and the reader is referred to it. This copy measures 10 5/16 by 7 3/8 inches.

[See illustration]


THE
MARRIAGE
of
HEAVEN
and
HELL.

TITLE-PAGE FROM "THE MARRIAGE OF HEAVEN AND HELL"

[Number 135]

With the Cancelled Plate "The Regenerate Soul" Instead of the Later Plate "To Tirzah"

» 136 « BLAKE, WILLIAM • Songs of Innocence and of Experience: Shewing the Two Contrary States of the Human Soul. *54 plates on 30 leaves mostly appearing on both sides of the leaves. Printed in shades of brown and delicately* hand colored. 12mo, full citron straight-grain morocco, gilt, gilt edges. In a cloth case.

[London] *circa* 1794-5

This remarkable copy is described in lot no. 41 in the catalogue of the Blake Exhibition held at the Philadelphia Museum of Art in 1939 as follows: "Fifty-four plates on 30 leaves, a perfect copy, one of three known with the cancelled plate, *The Regenerate Soul,* instead of the later plate, *To Tirzah.* Printed in varying shades of brown. Lightly tinted with water-colors; the blues and yellows are especially bright. The coloring is applied within and in conformance to the designs, not over and obscuring the printed lines as in later copies. No watermark appears in the text, but the end-papers of the contemporary binding are watermarked *1796.* This is one of the very early copies of the combined book, and was probably issued about 1794-95. Keynes 38C."

An account in the same catalogue is so fine and descriptive that we give it here as follows: ". . .*The Songs of Experience* represent in Blake's philosophy the second phase of the cycle of man's development. Following the period of innocence, the unalloyed joy at the discovery of beauty, truth and love, comes the period of experience, of mature disappointment, the realization of physical limitation and of a man-made morality. Not only are there lambs, but there are tigers. Infants laugh and sing, and cry and sulk too. The lovely roses have thorns on their stems and cankers at their hearts. For each joy there is an equal and opposite sorrow. The designs follow the pattern already set for the *Songs of Innocence,* but the figures appear depressed with worry and woe, hunched and bent. The title-page of the *Songs of Experience* shows a son and daughter mourning at the bier of their parents; corpses appear in several of the designs; and below the text of *The Human Abstract,* an old man, probably the figure of the later developed Urizen, struggles in the net of religion. Even the mood of the coloring changes. Earlier copies are lightly tinted, as were the separate copies of the *Songs of Innocence,* but gradually hardness creeps in, tones become more definite, until finally the peaceful harmonies of light shades turn into dashing, vivid strokes of color.

"It has been said that the *Songs of Innocence* were written shortly after Blake's marriage, when he was sure of the perfection of his love, when he was anxiously awaiting its fulfillment, the birth of a child. He projected his soul into that of the child and sang with a child's voice. When it was apparent that he would have no children, and, as some suggest, that Catherine Blake was not his ideal mate, he turned bitter and his lofty ideals became clouded with doubt. The innocence of the child gives way before the disillusioning experience of the adult.

"There are wide variations in the make-up of individual copies of the two books combined. *The Little Girl Lost* and *The Little Girl Found,* three plates, were early transferred from the *Songs of Innocence* to the *Songs of Experience,* later *The School Boy* and *The Voice of the Ancient Bard* followed them. Since copies of the volume were made up on demand Blake's momentary fancy governed the arrangement and the coloring. Blake printed, painted and arranged some of the recorded copies; his wife completed others; and a few were struck off by a third person after Blake's death. The earliest copy extant contains fifty plates. Three copies issued later in 1794 contain four more plates, a general title-page, the poems, *A Little Boy Lost* and *A Little Girl Lost,* and a design without text, called by Mr. Russell a 'Subject resembling the *Ecstasy of St. Mary Magdalene,*' by Mr. Binyon '*The Regenerate Soul.*' Blake soon cancelled this last plate and included in its place the poem, *To Tirzah,* composed and written in the mystic manner of the later Prophetic Books. In its final form the *Songs of Innocence and of Experience* contained fifty-four plates."

» 137 « BLAKE, WILLIAM • A Cancelled Plate from "Songs of Innocence and of Experience." *Printed in sepia.* Height of actual illustration 2½ inches. Placed within a white watered silk frame. In a full black straight-grain morocco solander case.

The print depicts a nude figure borne upwards by five cherubs. It is mentioned on page 115 of Keynes' Bibliography. Keynes also states the following: "... two copies (B and C), also issued about the year 1794, contain, instead of the plate To Tirzah, a design without text (a) representing a nude figure borne aloft by cherubs. This plate has the appearance of being one of Blake's so-called 'wood-cuts on pewter'; it is not found in any other book."

> ✦ *On the verso of the mat is the following note signed by A. Edward Newton: "Unique Blake plate, formerly H. Stopford Brooke's. See Keynes' Bibliography page 116. The gift of R. B. Adam."*

With the Leaf of "Explanations of the Engravings"

» 138 « [BLAKE, WILLIAM] • EDWARD YOUNG. The Complaint, and the Consolation; or, Night Thoughts. *With 41* [should be 43] *engravings brilliantly colored by William Blake.* Folio, brown paper-backed, marbled board sides, UNCUT. London, 1797

FIRST EDITION WITH THE BLAKE ENGRAVINGS.

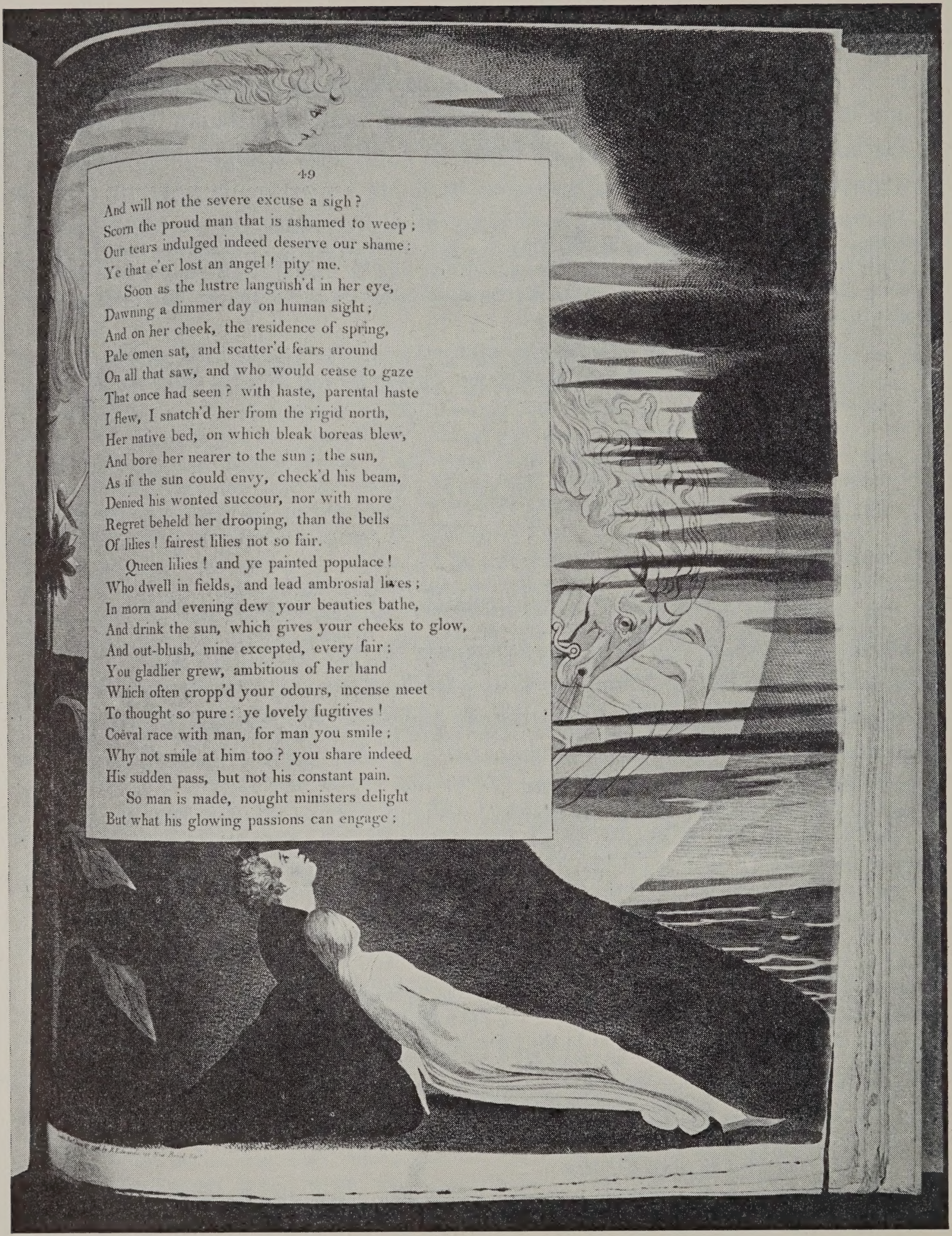
THIS IS A FINE COPY BRILLIANTLY COLORED and also believed to have been done by Blake himself. Pasted to the inside of the front cover are autograph notes pertaining to this copy, written upon a sheet dated June 11, 1936 and signed "C. B. Tinker." These notes read: "I have examined the two copies of Young's 'Night Thoughts' coloured by Blake, and in the possession of A. Edward Newton. One copy (A) is uncut and about ¼" larger, both ways than the other (B). A lacks two leaves (pp. 45-46; 71-72). B lacks the leaf carrying the 'Explanation of the Engravings'. [*Vide* preceding description.]

"In respect of the colouring of the plates no distinction between the two copies can fairly be drawn. They differ, it is true, in the treatment of a few unimportant details (as on pp. 17 and 63); but the tinting is as brilliant in one copy as in the other, and at no point can it be properly described as 'pale.' C. B. Tinker."

Laid in is the following announcement measuring 4⅜ by 5⅝ inches: "Edward's Magnificent Edition of Young's Night Thoughts. Early in June will be published, by subscription, part the first of a splendid edition of this favorite work, elegantly printed, and illustrated with forty very spirited engravings from original drawings by Blake.

"These engravings are in a perfectly new style of decoration, surrounding the text which they are designed to elucidate. The work is printed in atlas-sized quarto, and the subscription for the whole, making four parts, with one hundred and fifty engravings, is five guineas;—one to be paid at the time of subscribing, and one on the delivery of each part.—The price will be considerably advanced to non-subscribers.

"Specimens may be seen at Edwards's, No. 142, *New Bond-Street;* at Mr. Edwards's *Pall-Mall;* and at the Historic Gallery, *Pall-Mall;* where subscriptions are received."



49

And will not the severe excuse a sigh?
Scorn the proud man that is ashamed to weep;
Our tears indulged indeed deserve our shame:
Ye that e'er lost an angel! pity me.
Soon as the lustre languish'd in her eye,
Dawning a dimmer day on human sight;
And on her cheek, the residence of spring,
Pale omen sat, and scatter'd fears around
On all that saw, and who would cease to gaze
That once had seen? with haste, parental haste
I flew, I snatch'd her from the rigid north,
Her native bed, on which bleak boreas blew,
And bore her nearer to the sun; the sun,
As if the sun could envy, check'd his beam,
Denied his wonted succour, nor with more
Regret beheld her drooping, than the bells
Of lilies! fairest lilies not so fair.
Queen lilies! and ye painted populace!
Who dwell in fields, and lead ambrosial lives;
In morn and evening dew your beauties bathe,
And drink the sun, which gives your cheeks to glow,
And out-blush, mine excepted, every fair;
You gladlier grew, ambitious of her hand
Which often cropp'd your odours, incense meet
To thought so pure: ye lovely fugitives!
Coëval race with man, for man you smile;
Why not smile at him too? you share indeed
His sudden pass, but not his constant pain.
So man is made, nought ministers delight
But what his glowing passions can engage;

THE MAGNIFICENT COPY OF "NIGHT THOUGHTS"
ILLUMINATED BY WILLIAM BLAKE

[Number 139]

Believed to Be the Finest Copy of this Work in the World
Illuminated by William Blake Himself
The Magnificent Thomas Butts—Lord Houghton—Earl of Crewe—Sir Algernon Methuen Copy

» 139 « [BLAKE, WILLIAM] • EDWARD YOUNG. The Complaint, and the Consolation; or, Night Thoughts. *With 43 engravings brilliantly colored by William Blake.* Folio, half red morocco, UNCUT. London, 1797

FIRST EDITION WITH THE BLAKE ENGRAVINGS.

THIS REMARKABLE COPY is believed to be the finest copy in existence colored by William Blake himself. Almost all the other copies are either uncolored, or feebly tinted, probably by Mrs. Blake.

This copy belonged successively to Thomas Butts, Lord Houghton, his son Lord Crewe, and finally to Sir Algernon Methuen, Bart. It was shown at the Loan Exhibition of Works by William Blake at the National Gallery, London in 1913.

Gilchrist, having seen this copy, wrote of it: "The absence of colour, the use of which Blake so well understood, to relieve his simple design and heighten its significance is a grave loss. I have seen one copy of the Young, originally coloured for Mr. Butts, now in the hands of Mr. Monkton Milnes (afterwards Lord Houghton), much improved by the addition, forming a book of great beauty."

This copy has not got the leaf of "Explanation of the Engravings" bound up at the end. Although a large copy measuring 16 9/16 by 12 3/4 inches, a few of the engravings have been slightly cut into as usual.

This copy was exhibited at the Blake Exhibition held at the Philadelphia Museum of Art in 1939 and an excerpt from the fine description regarding the colored copies reads: "... These are masterpieces; in them the scales of the serpents coruscate, the suns blaze with eternal fire, the flames come to life, and night becomes true darkness. The figures, delicate and shapely, or strong and active, are given new meaning ..."

[See illustration]

[END OF FIRST SESSION]

SECOND SESSION

Thursday, April 17, 1941 at 2 p.m.

CATALOGUE NUMBERS 140 TO 290 INCLUSIVE

A Beautiful Copy of Blake's "Designs"

» 140 « BLAKE ILLUSTRATIONS, WILLIAM • WILLIAM HAYLEY. Designs to a Series of Ballads, written by William Hayley, Esq. And founded on Anecdotes relating to Animals, Drawn, Engraved, and Published, by William Blake. With the Ballads annexed, by the Author's Permission. *Illustrated with 6 large and 8 small copperplate engravings.* 4to, full red crushed levant morocco, triple gilt fillet border on sides, inner gilt dentelle borders, gilt edges, by RIVIERE.

Chichester: Printed by J. Seagrave, 1802

FIRST EDITION. EXCESSIVELY RARE.

THIS IS A COMPLETE AND PERFECT COPY measuring 10¼ by 8¼ inches. A penciled note on the fly-leaf reads: *"Perhaps the rarest of Blake's works. The only other copy we have ever seen we sold to Mr. Swinburn 20 years ago."* With the M. C. D. Borden and Herschel V. Jones bookplates.

» 141 « BLAKE, WILLIAM • WILLIAM HAYLEY. The Triumphs of Temper. A Poem: In Six Cantos. *With 6 plates engraved by William Blake after Maria Flaxman, sister of the sculptor.* Royal 8vo, original boards, new paper back, entirely uncut; some light fox marks. In a quarter red morocco slip case.

Chichester, 1803

FIRST EDITION WITH THE BLAKE ENGRAVINGS. The half-title is present. The plates are somewhat shorter than the text.

AN EXCEEDINGLY FINE LARGE COPY measuring 9¾ by 6 inches.

» 142 « BLAKE ENGRAVINGS, WILLIAM • WILLIAM HAYLEY. The Triumphs of Temper. A Poem: In Six Cantos. *With 6 illustrations by Maria Flaxman, engraved by William Blake.* 16mo, full original or contemporary mottled calf.

Chichester, 1803

FIRST EDITION WITH THE BLAKE ENGRAVINGS. The half-title is present.

» 143 « [BLAKE, WILLIAM] • WILLIAM HAYLEY. The Life, and Posthumous Writings, of William Cowper. *With 5 engraved plates and one engraving in the text by William Blake.* 3 vols., 1803-4 ✣ Supplementary Pages to the Life of Cowper. *With a frontispiece engraving of Cowper's oak, engraved by Caroline Watson.* 1806. Together 4 vols., 4to, half calf and original boards, the last volume uncut and unopened; backstrip chipped away. Chichester, 1803-6

FIRST EDITIONS. The supplementary volume was added while the octavo edition was being printed. This added material was issued in such a manner as to accommodate the possessors of the quarto edition.

Autograph Presentation Copy from William Blake

» 144 « [BLAKE, WILLIAM] • WILLIAM HAYLEY. Ballads. Founded on Anecdotes relating to Animals. *With 5 plates designed and engraved by William Blake.* 12mo, full old fawn calf with a lyre stamped in gilt on sides. case. Chichester: Printed by J. Seagrave, 1805

AUTOGRAPH PRESENTATION COPY FROM WILLIAM BLAKE with the following inscription on the fly-leaf; "Mr. Weller. With grateful remembrance from William Blake."

Of the five plates in this work two, "The Eagle" and "The Lion" are repetitions from the work issued in 1802. The remaining three, "The Dog," "The Hermit's Dog," and "The Horse" are new. The half-title has not been bound with this copy. The preface and index leaves are present.

» 145 « [BLAKE, WILLIAM] • WILLIAM HAYLEY. Ballads. Founded on Anecdotes relating to Animals. *With 5 plates designed and engraved by William Blake.* 12mo, full old fawn calf with a lyre stamped in gilt on sides. Chichester: Printed by J. Seagrave, 1805

Of the five plates in this work two, "The Eagle" and "The Lion" are repetitions from the work issued in 1802. The remaining three, "The Dog," "The Hermit's Dog," and "The Horse" are new. The half-title has not been bound with this copy. The preface and index leaves are present. With the C. Fairfax Murray book-label.

» 146 « [BLAKE, WILLIAM] • BENJAMIN H. MALKIN. A Father's Memoirs of his Child. *Frontispiece by Cromek after Paye and Blake, and three other plates, (the latter 3 are foxed).* Royal 8vo, half calf; some fox marks. London, 1806

FIRST EDITION. The preface contains a biographical sketch of Blake's early years and a critique of his poetry.

FIVE OF BLAKE'S LYRICS ARE HERE REPRINTED IN FULL FOR THE FIRST TIME: "Laughing Song," "The Divine Image," "Holy Thursday," "The Tiger" (with a variant line of considerable importance), and "I love the jocund dance," the latter from *Poetical Sketches,* the four others from *Songs of Innocence and Experience.*

This copy has the half-title and a duplicate title-page. The latter does not belong with the book.

Proof Illustrations of Blair's "The Grave"

» 147 « BLAKE ILLUSTRATIONS, WILLIAM • ROBERT BLAIR. The Grave. A Poem. *Portrait of Blake on India paper. Engraved title-page and 11 etchings by Louis Schiavonetti from original designs by William Blake.* Large folio, half brown morocco, gilt top, uncut; binding slightly rubbed, light fox marks. London, 1808

Most of these plates have exceptionally large measurements as will be seen from the following:

(1) Portrait of Blake (tipped to a stub): 14⅝ by 10 3/16 inches.
(2) Title-leaf: 19¾ by 13⅜ inches.
(3) "Christ descending into the Grave": 17¾ by 13¼ inches.
(4) "The meeting of a Family in Heaven": 19¾ by 13 3/16 inches.
(5) "The King, Councellor, Warrior, Mother & Child, in the Tomb": 19½ by 13 inches.
(6) "Death of the Strong Wicked Man": 18¼ by 13 inches.
(7) "The Soul hovering over the Body reluctantly parting with Life": 19½ by 13 1/16 inches.
(8) "The Valley of Death": 19⅜ by 13 inches.
(9) "The Day of Judgment": 19¾ by 13⅛ inches.
(10) "The Soul exploring the recesses of the Grave": 19¾ by 13¼ inches.
(11) "The Death of the Good Old Man": 18¼ by 12¾ inches.
(12) "The Reunion of the Soul & the Body": 18½ by 12¾ inches.
(13) "Death's Door": 19⅝ by 12½ inches.

Compare these titles with those listed in Keynes, p. 219.

From the Linnell Collection

» 148 « BLAKE, WILLIAM • Original Pen-and-Ink Drawing of "Death's Door" for Robert Blair's "The Grave." 18½ by 12⅝ inches. Matted and framed.

The drawing appears within a pyramidal design and was made for Blair's popular work. "Death's Door. India ink. A preliminary, but powerful, study for the last plate in Blair's *Grave,* showing an old man entering the door of the tomb on the top of which sits a youth. The subject was one of Blake's favorites; this sketch is a fine rendering of it, bringing out the force of Blake's line before the addition of detail."—Philadelphia Museum of Art Catalogue. Exhibition of the Works of William Blake, 1939.

The catalogue also states that "the connotations of the title, *The Grave,* appealed strongly to Blake. He completely disregarded the literal text of the poem, and drew scenes from his mystical history of man. A few of the plates are noteworthy. *Death's Door,* showing an old man entering a tomb while a youth above gazes upward, is a composite form of several designs for *America, The Gates of Paradise, and The Marriage of Heaven and Hell.*"

> ✦ *The following note by Mr. Newton appears on the back of the frame: "... from the Linnell Collection, No. 168. Death's Door. An old man on crutches entering a tomb. First sketches in Mr. White's Rossetti ms. See also in Gates of Paradise, America, Blair's Grave. A. Edward Newton." On another sheet, pasted to the back of the frame, Mr. Newton has written: "Original Drawing and a favorite design of the artist who used it on at least three separate occasions."*

This Volume Contains Some of Blake's Best Prose Writing

» 149 « BLAKE, WILLIAM • A Descriptive Catalogue of Pictures, Poetical and Historical Inventions, painted by William Blake, in Water Colours, Being the Ancient Method of Fresco Painting Restored: and Drawings, for Public Inspection, and for Sale by Private Contract. 12mo, full red crushed levant morocco, Jansen style, gilt edges, by RIVIERE. London, 1809

FIRST EDITION. AN EXTREMELY RARE VOLUME. Blake has added in his own hand, after the words "For Sale by Private Contract" on the title-page: "At N. 28, Corner of Broad Street, Golden Square," and has corrected the erroneous phrasing in lines 9-10, p. 64, as he has done in other copies. An exceedingly fine copy.

This volume contains some remarkable writing by Blake. His criticism of *The Canterbury Tales* is worthy of particular notice. With the Willis Vickery bookplate.

The Original Copperplate of Blake's "Canterbury Pilgrims" after Chaucer

» 150 « BLAKE, WILLIAM • The Original Copperplate upon which is engraved "The Canterbury Pilgrims" after Geoffrey Chaucer. Height 14 inches; length 38⅛ inches.

THE ORIGINAL METAL PLATE in a remarkable state of preservation and showing signs of little wear.

The following note from "Notes and Queries," London, 1881, sheds light upon the history of this copperplate: "Messrs. Colnaghi, of Pall Mall, have lately made an interesting acquisition. They have purchased the original copper-plate of Blake's 'Canterbury Pilgrims.' As may be assumed from the small favour with which the engraving was received, it is but little worn; and the recent impressions which have been struck off on Japanese paper—one of which we have carefully examined—give an excellent idea of poor Blake's famous effort in the style 'of Albert Dürer, Lucas van Leyden, and the old original engravers.' Looking at it now, one can understand the preference of the public for Stothard's 'dumb dollies,' as his indignant rival called them. Yet the stamp of genius is all over this stiff, uncouth, and unconventional design. Right or wrong, the artist had formed distinct and definite impressions of Chaucer's personages. He had felt them vividly, and his grip of his conceptions is strong and unfaltering. Read by the light of his own written description, which Lamb (no mean judge) thought one of the finest bits of Chaucer criticism he had ever seen, this print will be found to gain strangely in power and fascination, and those who love Blake should lose no opportunity of securing a copy."

The following excerpt is taken from "A Descriptive Catalogue of Pictures . . . Painted by William Blake . . . London, 1809": "Sir Jeffery Chaucer and the nine and twenty Pilgrims on their journey to Canterbury. The time chosen is early morning, before sunrise, when the jolly company are just quitting the Tabarde Inn. The Knight and Squire with the Squire's Yeoman lead the Procession, next follow the youthful Abbess, her nun and three priests . . . Next follow the Friar and Monk; then the Tapiser, the Pardoner, and the Somner and Manciple. After these 'Our Host,' who occupies the center of the cavalcade; directs them to the Knight as the person who would be likely to commence their task of each telling a tale in their order. After the Host follow the Shipman, the Haberdasher, the Dyer, the Franklin, the Physician, the Plowman, the Lawyer, the poor Parson, the Merchant, the Wife of Bath, the Miller, the Cook, the Oxford Scholar, Chaucer himself, and the Reeve comes as Chaucer has described:

'And ever he rode hinderest of the rout.'

"These last are issuing from the gateway of the Inn; the Cook and the Wife of Bath are both taking their morning's draught of comfort. Spectators stand at the gateway of the Inn, and are composed of an old Man, a Woman and Children.

"The Landscape is an eastward view of the country, from the Tabarde Inn, in Southwark, as it may be supposed to have appeared in Chaucer's time . . . the Inn is a gothic building, which Thynne in his Glossary says was the lodging of the Abbot of Hyde, by Winchester. On the Inn is inscribed its title . . . 'The Tabarde Inn, by Henry Baillie, the lodgynge house for Pilgrims, who journey to Saint Thomas's Shrine at Canterbury. . . ."

Early in April 1940, Mr. William Hobart Royce (representing Dr. Gabriel Wells) called on Mr. and Mrs. Newton in their apartment at the Bellevue-Stratford Hotel, Philadelphia. Under his arm he was carrying a long, carefully wrapped package. Mrs. Newton instantly asked what it contained and was shown this remarkable Blake item. Without a moment's hesitation, even before asking the price, Mrs. Newton bought it and presented it to her husband as a fiftieth wedding anniversary present, which they were about to celebrate a few days later on April 7th.

» 151 « BLAKE, WILLIAM • Line Engraving of "Chaucers Canterbury Pilgrims." Height 13¼ inches; length 37⅜ inches. Matted and framed.

A RARE ENGRAVING in exceptionally fine state in spite of the tiny, light fox marks that appear in the margins.

Directly below the engraving is a one-line description of the pilgrims. Then comes the title in decorative open letters "Chaucers Canterbury Pilgrims." Beneath this is the following: "Painted in Fresco by William Blake & by him Engraved & Published October 8, 1810. Ye gon to Canterbury God mote you spede."

The catalogue of the Blake Exhibition held at Philadelphia in 1939 states the following: "Chaucer's Canterbury Pilgrims. Line engraving. Blake described the subject himself at length in the *Descriptive Catalogue* of 1809. According to Robert McDonald in an article in the *Print Collectors Quarterly,* four states of this print exist. Included here are three states: the first lightly engraved with the address 'no. 28 Corner of Broad Street Golden Square'; the second with the plate strengthened and the same address; the fourth with the verses of the third removed and the words, 'Ye gon to Canterbury God Mote You Spede,' inserted."

For a more detailed description of the plate *vide* preceding item.

One of Very Few Known Copies, Probably Only Four

» 152 « BLAKE, WILLIAM • Illustrations. The Prologue and Characters of Chaucer's Pilgrims, Selected from his Canterbury Tales; Intended to Illustrate a Particular Design of Mr. William Blake. *Frontispiece and vignette by William Blake.* 8vo, original wrappers, entirely uncut; backstrip chipped. In a full blue levant morocco solander case. [London] 1812

FIRST EDITION. AN EXCESSIVELY RARE BOOK, probably one of only four or five known copies. This copy measures 7½ by 4⅝ inches.

Keynes writes: "This publication is now very rare. It contains the Introduction to Chaucer's *Canterbury Tales,* and the volume was intended to be an advertisement of Blake's large engraving. On the left-hand pages is Chaucer's text from Speight's edition of 1687; on the opposite pages a modernized version from Ogle's edition of 1741. The Preface, most of which is quoted by Gilchrist, i, 292, contains an appreciation of Blake and of his large engraving of the *Pilgrims;* Gilchrist suggests that it was from the hand of Dr. Malkin. . . . Blake's address given on the title-page is that of his brother James, and it was in this house that he had held the exhibition in 1809."

This copy has the original tissue guard facing the frontispiece. The name "J. Linnell, Senr" is faintly written in pencil on the front cover.

The Earliest of Blake's Illuminated Works

» 153 « [BLAKE, WILLIAM • There is No Natural Religion.] *Comprises 9 plates on 9 leaves.* Square 16mo, wrappers. In a maroon levant morocco solander case. N.p. *circa* 1811

ONE OF NINE COPIES recorded by Keynes. When this ephemeral publication was exhibited at the Blake Exhibition held at the Philadelphia Museum of Art in 1939 it was given the following description in the catalogue: "Nine plates on 9 leaves, consisting of the frontispiece, argument and propositions one, four, five and six of the first series; propositions one and two and the conclusion of the second series. Printed in sepia. The first three plates slightly painted with water-colors, the rest merely shaded with grey wash. Executed about 1811. Keynes 32E." Apparently an extra plate has been added since it was recorded by Mr. Keynes, who lists only eight.

Mr. Keynes adds: "Very little is definitely known about these brief philosophical treatises, but it will be noticed that none of the existing copies correspond in constitution or arrangement. . . . The actual date of these treatises has never been accurately determined. . . . Russell suggests that they should be dated 1788; since, in the colophon to *The Ghost of Abel,* 1822, it is stated that 'W Blakes' Original Stereotype was 1788,' and 'the somewhat tentative and experimental aspect of the books themselves, lends colour to the idea that they were the first fruits of Blake's newly invented process.' "

The Philadelphia Museum of Art catalogue further states: ". . . Blake wrote it in two series, one of ten plates, one of eleven. The treatise consists of fundamental philosophical precepts, set forth in logical sequence as revealed to him in his mystic visions. No existing copy contains all the plates of both series; indeed, all the known copies are a mixture. No copy of either the separate title-page or the third proposition of the second series appears to have survived. Textually it enunciates Blake's belief in the mystic character of man and the illusionary character of matter, as opposed to the deification of nature and the denial of supernaturalism (hence the title, *There is No Natural Religion*) propounded by the Deists, among them his friends Tom Paine and William Godwin."

From the H. Stopford Brooke collection.

A Pair of Rare Colored Engravings by Blake after Morland

» 154 « BLAKE, WILLIAM • A Pair of Colored Stipple Engravings. *[Vide infra.]* Each engraving measures 11½ by 9½ inches. Framed and glazed.

An exceedingly rare pair of engravings by William Blake. The first, entitled "Industrious Cottager," depicts a woman and child carrying fagots which they have gathered. The second engraving depicts a laundress resting from her chores. The title of each has been cut out and restored. An accompanying description states that the British Museum pair are the only other colored copies known.

> ✦ *Mr. Newton has written "Keynes told me he had seen one of these only, printed in sepia or bistre." Pasted down on the back of one of the frames is the following autograph note by Mr. Newton: "These two prints were for many years on loan South Kensington Museum. The above description [noted above] is taken from Penn. Museum Bulletin for February 1931 when the prints were on loan."*

» 155 « [BLAKE, WILLIAM] [C. G. SALZMANN] • Elements of Morality, for the Use of Children. *With 51 engraved plates, of which about 16 were engraved by Blake after Chodowiecki.* 2 vols., 12mo, full paneled calf, gilt edges, by MORRELL.

London: Printed for John Sharpe, Juvenile Library
London Museum, Piccadilly [*circa* 1820]

With the half-title in each volume.

"When the Morning Stars Sang Together"

From "The Book of Job"

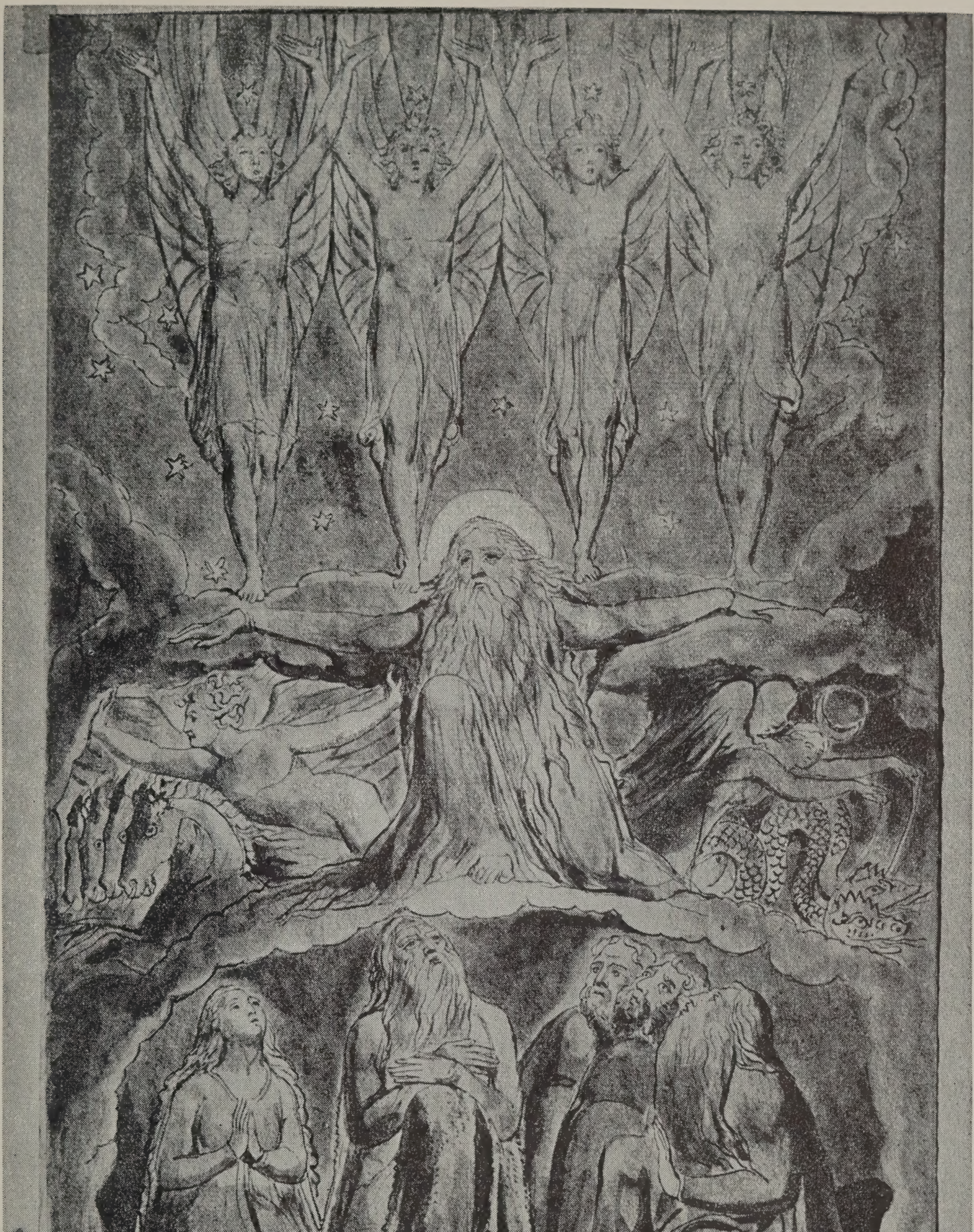
» 156 « BLAKE, WILLIAM • ORIGINAL WATERCOLOR DRAWING called "When the Morning Stars sang together & all the Sons of God shouted for Joy." Height 11⅛ inches; width 7¼ inches. Within a sunken white plush mat in a full levant morocco case, gilt and lined with white watered silk.

ONE OF THE MOST BEAUTIFUL AND MOST FAMOUS OF BLAKE'S DRAWINGS. This drawing was executed for the book of Job and reveals the great depth of religious fervour, prophetic perception, and vivid imagination that made up the impenetrable mind of William Blake. The whole design, which is brilliantly conceived, exudes joyousness and the cries of "hosanna" can almost be heard.

Inserted in a pocket in the inside of the front cover of the case is a proof engraving of the drawing. Beneath the illustration is the following legend: "When the morning Stars sang together & all the Sons of God shouted for joy." It is signed "W Blake Invenit & Sc." In the bottom margin of the plate, the following imprint appears accompanied by the word "Proof": "London. Published as the Act directs March 8, 1823 by Willm Blake N 3 Fountain Court Strand." The flames, in the marginal illustration, mount beyond the third and second vignettes on the right.

> ✦ *On page 218 of A. E. Newton's "Magnificent Farce" will be found the following comment on the engravings of the Book of Job: "The series consists of 21 numbered plates; one of them, 'When the morning stars sang together' is considered to be the finest thing Blake ever did."*

[See illustration]



"WHEN THE MORNING STARS SANG TOGETHER"
WATERCOLOR DRAWING BY WILLIAM BLAKE

[Number 156]

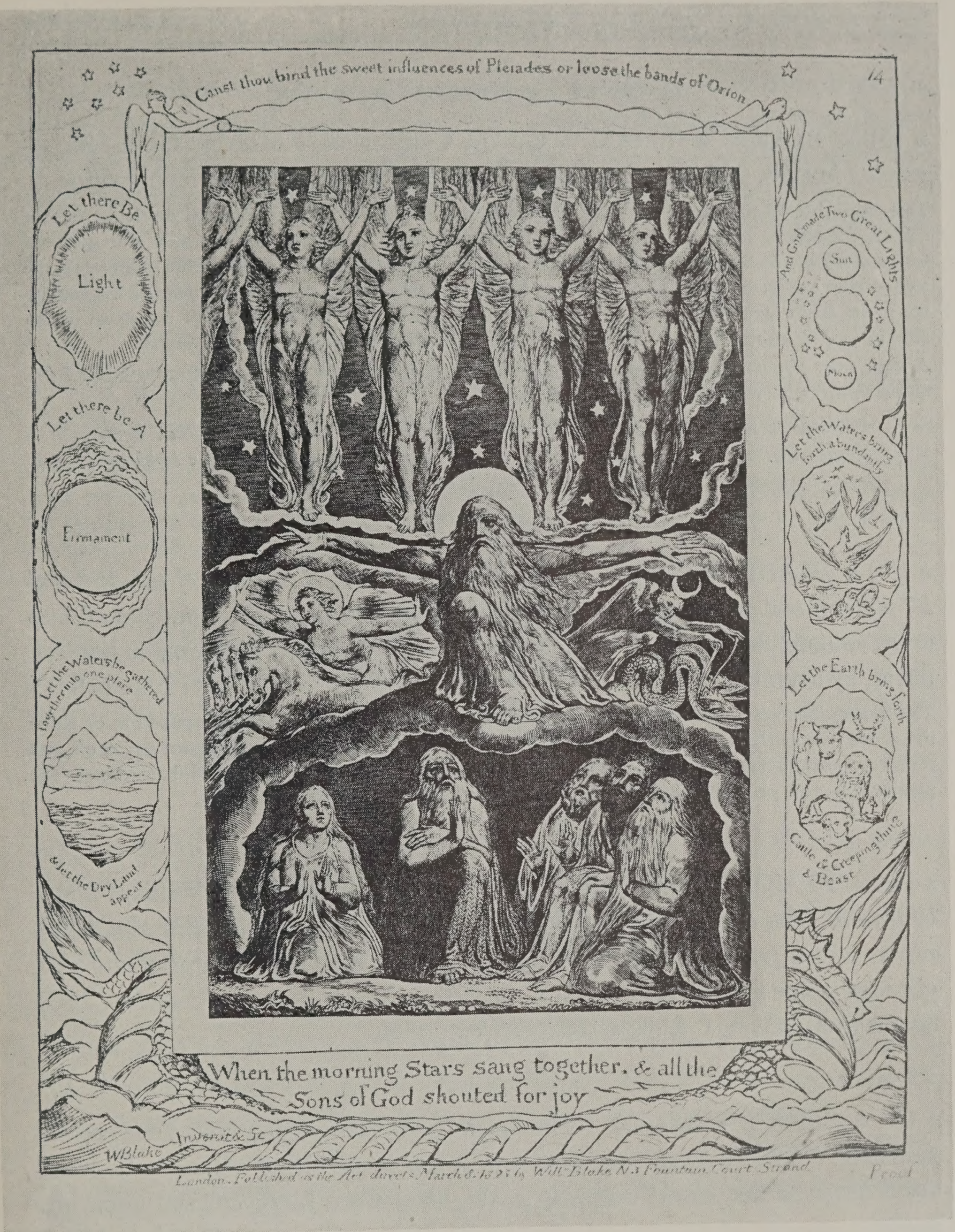
With a Superb Set of Line Engravings

» 157 « BLAKE, WILLIAM • Illustrations of The Book of Job. Invented & Engraved by William Blake 1825. *Engraved title-page and 21 numbered plates.* Folio, original gray paper wrappers, original paper label on front cover, tiny portion of corner torn away from label, loose in binding. [London, 1825]

FIRST EDITION. ONE OF THE FINEST AND MOST IMAGINATIVE SETS OF LINE ENGRAVINGS that has appeared since Dürer. In fine, clean state, all brilliant impressions. Each plate bears the imprint "London Published as the Act directs March 8, 1825 by William Blake, No. 3 Fountain Court Strand," except plate I, which is misdated "March, 1828."

Ten plates in this copy are watermarked *J. Whatman, 1825.*

[See illustration]


Canst thou bind the sweet influences of Pleiades or loose the bands of Orion
14
Let there Be Light
Let there be A Firmament
Let the Waters be gathered together into one place
& let the Dry Land appear
And God made Two Great Lights
Sun
Moon
Let the Waters bring forth abundantly
Let the Earth bring forth
Cattle & Creeping thing & Beast
When the morning Stars sang together, & all the Sons of God shouted for joy
W Blake Invent & Sc
London. Published as the Act directs March 8: 1825 by Will Blake N 3 Fountain Court Strand
Proof

ONE OF WILLIAM BLAKE'S SUPERB LINE ENGRAVINGS
FROM "THE BOOK OF JOB"

[Number 157]

Blake's Last Known Engraving

» 158 « BLAKE, WILLIAM • George Cumberland's Message Card. *Line engraving in sepia.* Oblong 12mo. Tipped within a quarter half morocco volume.

This engraving displays the name "Mr. Cumberland," surrounded by an allegorical design of minute figures, exquisitely designed and delicately handled. George Cumberland was a true and generous friend of Blake. There are two states of this engraving, the first with the letters of the name open, the second with the letters solid. This print is of the second state. In the lower right corner of the engraving is the following: "W Blake inv. & sc. A. AE. 70, 1827." The measurements of the actual design are 1¼ by 3¼ inches. The leaf which displays the engraving measures 3⅞ by 6¼ inches.

A letter from Mr. Keynes in which he mentions the engraving is laid in. Exhibited at the Blake Exhibition held at the Philadelphia Museum of Art in 1939.

> ✦ *Tipped in this volume is a reproduction of the engraving with the following note by Mr. Newton written beneath it: "Mr. Geoffrey Keynes thinks this was designed for a bookplate. I hesitate to disagree with so great a scholar, but I do not.* A.E.N."

» 159 « BLAKE, WILLIAM • Songs of Innocence. *Consisting of title-leaf and 22 plates of text and illustrations.* Each leaf tipped to a linen guard and bound into a 4to volume, full wine levant morocco, Jansen style, inner gilt dentelle borders, uncut, by RIVIERE. N.p. [1831]

The illustrations appear to be proof impressions from the original plates, though pulled at or about the above date as shown by the watermark on some of the leaves. That they were not struck off as a trade reprint is apparent by the varieties of paper used both in size of the leaves and their texture. The present volume is printed entirely in pale black. With the Buxton Forman bookplate.

» 160 « BLAKE, WILLIAM • ALEXANDER GILCHRIST. Life of William Blake. *Illustrated from Blake's own works in facsimile by W. J. Linton, and in photolithography; with a few of Blake's original plates.* 2 vols., 8vo, half dark gray morocco, gilt tops; some fox marks. London, 1863

FIRST EDITION. With the C. Edelheim bookplate in each volume.

» 161 « BLAKE, WILLIAM • The Marriage of Heaven and Hell. *Lithographed facsimiles, colored by hand, printed in dark brown on one side of the leaf only.* Small 4to, leather-backed cloth; backstrip worn, inner front hinge cracked, some fox marks. [London, 1868]

Mr. Keynes states: "This facsimile was made by Camden Hotten in 1868, and three of the plates, nos. 1, 8, and 20, were used by the same publisher in the several issues of Swinburne's *Critical Essay* also published in that year. The plates are printed on thick paper which was 'expressly made to resemble that used by Blake.' The flesh tints have in some copies turned very dark, and the paper is often much foxed. The original, from which this facsimile was made, was lent by D. G. Rossetti to Swinburne, by whom it was passed on to Camden Hotten . . ."

» 162 « BLAKE, WILLIAM • ALGERNON C. SWINBURNE. William Blake. A Critical Essay. *With illustrations from Blake's designs in facsimile, colored and plain.* 8vo, full red straight-grain morocco, impressed with a gilt design on sides and back; doublures and end-leaves of orange silk, gilt edges, by ZAEHNSDORF. London, 1868

FIRST EDITION. Third issue, with the words "Going to and fro in the Earth" on the title-page. The Clarence S. Bement copy with bookplate and the *lion rampant* on fly-leaf in gilt.

» 163 « BLAKE, WILLIAM • The Poetical Works of William Blake, Lyrical and Miscellaneous. Edited, with a Prefatory Memoir, by William Michael Rossetti. *Portrait.* 12mo, original cloth. London, 1874

FIRST EDITION. AUTOGRAPH PRESENTATION COPY from Rossetti, with the following inscription in his autograph on the verso of the front end-paper: "To Algernon Charles Swinburne, with gratitude for Blake's sake & my own, W. M. Rossetti. October 1874."

» 164 « [BLAKE, WILLIAM] • WILLIAM B. SCOTT. William Blake. Etchings from his Works. With Descriptive Text. *With 10 plates.* Folio, original cloth-backed boards, uncut; some fox marks. London, 1878

FIRST EDITION. PROOFS.

» 165 « BLAKE, WILLIAM • ALEXANDER GILCHRIST. Life of William Blake. A New and Enlarged Edition. *Numerous illustrations, a number on India paper.* 2 vols., 8vo, original pictorial cloth, uncut; some fox marks. London, 1880

SECOND AND BEST EDITION.

» 166 « BLAKE, WILLIAM • The Book of Thel. Facsimiles by William Muir. 4to, original wrappers, edges of wrappers frayed, corner torn away, some fox marks on the interleaved tissues, name on wrapper. In a cloth envelope. [Edmonton, 1885]

BEAUTIFULLY REPRODUCED AND COLORED BY HAND. Comprises eight plates and text on eight leaves, preceded by a leaf of preface. This is no. 37 of fifty copies issued.

» 167 « BLAKE, WILLIAM • Visions of the Daughters of Albion. *Facsimiled in colors by William Muir.* 4to, original wrappers, uncut. [Edmonton, 1885]

BEAUTIFULLY FACSIMILED AND COLORED BY HAND. Comprises eleven plates on eleven leaves, preceded by a leaf of preface. This is no. 50 of fifty copies, signed "Wm. Muir."

» 168 « BLAKE, WILLIAM • Milton, A Poem in 2 Books, By Wm. Blake, 1804. *Facsimiled by Wm. Muir, J. D. Watts, H. T. Muir, and E. Druitt.* 4to, original wrappers, uncut; backstrip slightly defective. [Edmonton, 1886]

BEAUTIFULLY REPRODUCED IN COLOR. There are forty-five reproductions on forty-five leaves. This is copy no. 33 of a small number issued, signed "Wm. Muir." At the end is a facsimile of a letter written by Blake.

» 169 « BLAKE, WILLIAM • The First Book of Urizen. *Facsimiled by Wm. Muir, H. T. Muir, J. D. Watts, and A. F. Westcott.* 4to, original wrappers, uncut. [Edmonton, 1888]

BEAUTIFULLY REPRODUCED IN COLOR "from the splendid original belonging to Mr. MacGeorge of Glasgow." Twenty-eight plates and text on twenty-eight leaves. This is no. 7 of a small number of copies, signed "Wm. Muir."

Laid in are three A.L.s. by William Muir all addressed to Mr. Newton.

> ✦ *Also laid in is the following autograph note by M. Newton: "In the autumn of 1922 I saw a good deal of Mr. Muir . . . He began making his Blake facsimiles in 1884, the year I first went to London. Urizen is one of the rarest! He told me he made 14 only. He made one facsimile No. 15 entirely by hand. A. Edward Newton, October, 1936."*

» 170 « [BLAKE, WILLIAM] • EDWIN J. ELLIS and WILLIAM B. YEATS. The Works of William Blake. Poetic, Symbolic, and Critical. Edited with Lithographs of the Illustrated "Prophetic Books," and a Memoir and Interpretation. *Illustrations.* 3 vols., royal 8vo, pictorial cloth, gilt tops, uncut. London, 1893

» 171 « [BLAKE, WILLIAM] • Catalogue of Books, Engravings, Water-Colors & Sketches. By William Blake. Exhibited at the Grolier Club. N. Y., 1905 ✣ The John Linnell Collection of Works by William Blake. London, 1918. Together 2 pieces bound into an 8vo volume, cloth-backed boards.

Tipped to the fly-leaf is an L.s. by William Linnell to Mr. Newton.

> ✦ *On the fly-leaf of the volume Mr. Newton has written: "William Linnell was a namesake of William Blake my interest in whom began in 1890. A.E.N. 1926."*

» 172 « BLAKE, WILLIAM • ARCHIBALD G. B. RUSSELL. The Engravings of William Blake. *Illustrated.* Small 4to, cloth, gilt top, uncut. London, 1912

ONE OF 500 COPIES.

» 173 « BLAKE, WILLIAM • GEOFFREY KEYNES. A Bibliography of William Blake. *Reproductions in color and in monochrome, as well as in the text.* Thick 4to, morocco-backed cloth, gilt top, uncut. New York: Grolier Club, 1921

ONE OF 250 COPIES. Tipped to the inside of the front cover is a receipt made out to Blake's patron and friend, Thomas Butts, dated "July 5, 1805" and signed "William Blake."

Laid in is an A.L.s. by Mr. Keynes and a proof illustration of the frontispiece of *A Father's Memoirs of his Child* by Benj. Heath Malkin. The latter depicts an oval stippled portrait of the child, T. W. Malkin, at the age of two years, from a miniature by Paye, surrounded by a design by Blake, which represents an angel conducting the child heavenward; the child takes leave of his mother, who is kneeling on the edge of a cliff (earth's edge), while beside her are a book, a compass, two pens, and a pencil.

» 174 « BLAKE, WILLIAM • The Poems of William Blake. Edited and Arranged with a Preface by John Sampson. Thick small 4to, full vellum, gilt top, uncut. London: The Florence Press, 1921

» 175 « BLAKE, WILLIAM • LAURENCE BINYON. The Drawings and Engravings of William Blake. *With 16 reproductions in color and 90 in monochrome.* Large 4to, vellum paper-backed boards, gilt top, uncut. London, 1922

FIRST EDITION. Inserted is an A.L.s. to Mr. Newton from Laurence Binyon.

» 176 « BLAKE, WILLIAM • On the Morning of Christ's Nativity. Milton's Hymn *with illustrations by William Blake* and a note by Geoffrey Keynes. 4to, vellum-backed cloth, gilt top, uncut, with dust jacket. Cambridge, 1923

ONE OF 150 COPIES.

» 177 « BLAKE, WILLIAM • Songs of Innocence and of Experience. *With 54 plates printed in color.* Small 4to, full niger morocco, gilt top, uncut.

Liverpool: Henry Young & Sons, 1923

ONE OF 51 [OUT OF 151] COPIES, colored and gilded, numbered and signed.

AN EXCEEDINGLY FINE WORK "produced in the same laborious way as Blake produced his, *viz.,* the designs have been bitten out of metal plates by acid . . . painted by hand as nearly like those of the original as a clever and devoted copyist could make them . . ."

» 178 « BLAKE, WILLIAM • The Writings of William Blake. 3 vols. in one, thick imp. 8vo, full niger morocco, gilt top, uncut.

London: The Nonesuch Press, 1925

ONE OF 75 COPIES on India paper.

» 179 « BLAKE, WILLIAM • All Religions are One. *Facsimiles.* Mounted to royal 4to size and bound into a linen-backed board volume.
London: Printed and published by Frederick Hollyer, 1926

ONE OF 55 COPIES. This has apparently been facsimiled from an unique proof. Some of the leaves have been printed in color. Constitutes eleven designs.

» 180 « BLAKE ILLUSTRATIONS, WILLIAM • JOHN MILTON. Poems in English. *Illustrations by William Blake.* 2 vols., royal 8vo, vellum-backed decorated boards, uncut. London: The Nonesuch Press, 1926

ONE OF 1,450 COPIES.

» 181 « [BLAKE, WILLIAM] • Burlington Fine Arts Club. Catalogue Blake Centenary Exhibition. *With 49 plates, the first in color.* 4to, cloth. London, 1927

> ✦ *Pasted to the inside of the front cover is a newspaper clipping, under which Mr. Newton has written: "N. Y. Times. October 22, '39. A. Edward Newton. Plate 17."*

» 182 « BLAKE, WILLIAM • The Songs of Innocence. *Facsimiled by Joseph Patrick Trumble, Sophia Elizabeth Muir and William Muir.* 4to, half red morocco, gilt top, uncut, original covers bound in. London, 1927

ONE OF 100 COPIES. Comprises twenty-eight beautiful plates in color facsimiled from the Beaconsfield original in the British museum. On the verso of the original wrapper is the following autograph: "Made in Great Britain. Copy No. 22 Wm. Muir."

» 183 « BLAKE, WILLIAM • The Songs of Experience. *Facsimiled by Joseph Patrick Trumble, Sophia Elizabeth Muir, and William Muir.* 4to, half red morocco, gilt top, uncut, original wrappers bound in. London, 1927

BEAUTIFULLY REPRODUCED IN COLOR from the Beaconsfield original in the British museum (22 plates) with, as an appendix, four plates from the other British Museum copy. Also one plate for which no coloring is known, ("A Divine Image") which seems to belong to the *Songs* though not included in them by Blake. On the verso of the original wrapper is the following autograph inscription: "Made in Great Britain. Copy No. 29. Wm. Muir."

» 184 « BLAKE, WILLIAM • MONA WILSON. The Life of William Blake. *Illustrations.* Thick 4to, vellum paper-backed boards, uncut.
London: The Nonesuch Press, 1927

ONE OF 1,480 COPIES PRINTED.

» 185 « BLAKE, WILLIAM • The Description of a Small Collection of his Works in the Library of a New York Collector, [George C. Smith, Jr.]. 4to, original wrappers, uncut. New York: Privately Printed, 1927

With Mr. A. E. Newton's markings throughout.

» 186 « BLAKE, WILLIAM • Illustrations of the Book of Job. Introduction by Laurence Binyon and Geoffrey Keynes. *The illustrations comprise all the water-color designs, pencil drawings, and engravings, reproduced in facsimile.* 6 parts, folio, original cloth-backed paper covers, uncut. In a cloth case.

New York: The Pierpont Morgan Library, 1935

AN EXTREMELY VALUABLE WORK for the collector and student of Blake.

» 187 « BLEW, WILLIAM C. A. • The Quorn Hunt and its Masters. *With 24 illustrations by Henry Alken, 12 of which are full-page plates colored by hand, and map.* Royal 8vo, original red cloth, gilt top, uncut; one inner hinge slightly cracked. London, 1899

FIRST EDITION.

A Rare Xylographic Cut in Colors

» 188 « BLOCK BOOK • A xylographic print from a fifteenth century Block Book. Height 5 inches; length 7¾ inches. Inlaid to small folio size and bound into a half morocco volume.

Depicts a beast with seven human heads. Four men are kneeling before this curious animal. Text in black letter appears in the design. On the verso is old writing in a contemporary hand.

» 189 « BLOOMFIELD, ROBERT • Autograph Manuscript entitled "The Farmer's Boy. A Poem." Dated on first page "April 1796" and on last page "April 22, 1798." 70 pp., about 14,000 words. Each sheet is inlaid and bound in a 4to volume, half red morocco, gilt.

MANUSCRIPT OF THIS WELL-KNOWN RURAL POEM. Bound in this volume: autograph manuscript of the *Preface* by Capel Lofft and signed, written on 15 pages, dated Dec. 21, 1799; manuscript of a commentary by Capel Lofft on the work, 3 pp., Sept. 29, 1799; A.L.s. by Capel Lofft, 2 pp. May 9, 1804; 3 A.L.s. by the author, Robert Bloomfield, to Thomas Hill, on literary matters; and about 50 engraved portraits and views, including the four headpieces of the printed work, and four original watercolors of rural scenes.

» 190 « BLOOMFIELD, ROBERT • The Farmer's Boy. *With vignettes in the manner of Bewick.* Small 4to, full red straight-grain morocco, gilt top, uncut, by DE COVERLY; half-title lacking. London, 1800

FIRST EDITION. EXTRA-ILLUSTRATED by the insertion of about 33 portraits and views, also a few newspaper clippings.

The Extremely Rare First Issue
Of the First Complete Translation

» 191 « BOCCACCIO, GIOVANNI • The Decameron containing An hundred pleasant nouels. Wittily discoursed, betweene seauen Honourable Ladies, and three Noble Gentlemen. *Title surrounded by 6 woodcut vignettes which are also used as illustrations in the text.* 2 vols., small folio, deep red levant morocco, gilt, richly gilt backs, gilt edges, by RIVIERE. London: Printed by Isaac Iaggard, 1620

THE FIRST EDITION, and the earliest issue of the first complete translation of the "Decameron" into English. A fine copy measuring 10⅜ by 7 inches.

A WORK OF THE UTMOST RARITY in this early state with both title-pages dated 1620, the first title-page showing the proper arrangement of the vignette designs, instead of a duplication of the second title-page with the words "Last fiue Dayes" erased. Only about seven copies of this work are believed known in this state.

Both volumes of this work are dedicated to Sir Philip Herbert who seems to have requested the anonymous translator to turn these ever-popular tales into English. The publication of the *Decameron* was sternly prohibited in England by the Archbishop of Canterbury in 1619; however, pressure of some sort must have been brought on the churchman, for there were no complaints from him when the two volumes appeared in 1620.

The blank leaf at end of vol. I [Nn6] and the blank leaf preceding the title-leaf of vol. II have not been bound in. In vol. I there are skillful restoration to leaves A2, A3, A4, and A5. There is a small restoration to the lateral margin of Ff3 and a restoration to the lower margin of Hh3 in the same volume. There are skillful restorations to upper and lateral margins of the title-leaf of vol. II, affecting part of the design. The last five leaves have inner margins restored in the same volume.

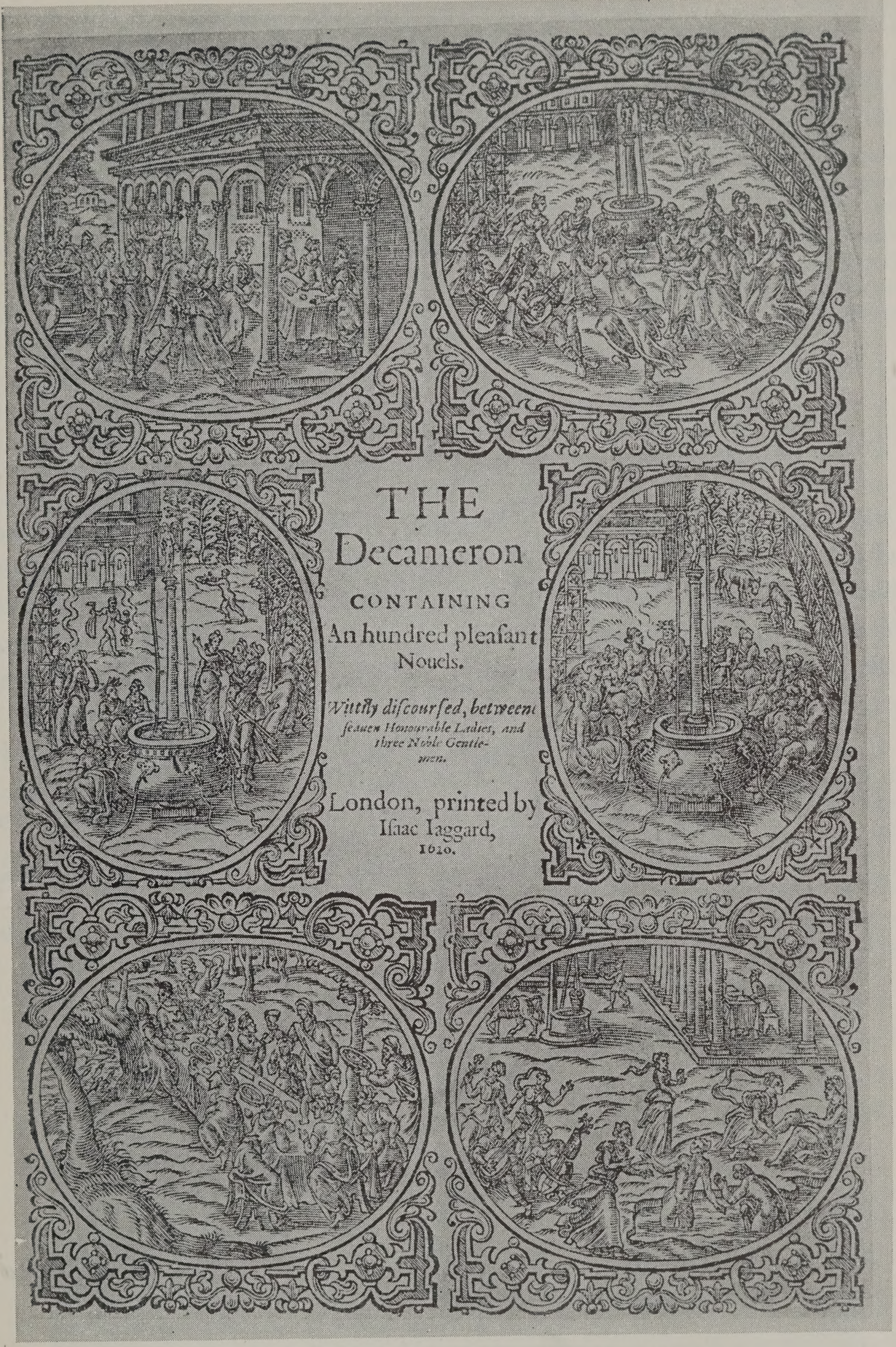
[See illustration]

» 192 « BOCCACCIO, GIOVANNI • The Decameron. Translated by John Payne. *Illustrations by Louis Chalon.* 2 vols., imp. 8vo, cloth, uncut; binding soiled, break in one hinge. London, 1893

ONE OF 174 COPIES. Printed throughout on Japan paper.

» 193 « BOCCACCIO, GIOVANNI • A Translation of Giovanni Boccaccio's Life of Dante. With an Introduction and a Note on the Portraits of Dante by G. R. Carpenter. *Portrait and folding plate.* Small 4to, decorative vellum-boards, uncut. New York: Grolier Club, 1900

ONE OF 300 COPIES.



THE
Decameron
CONTAINING
An hundred pleaſant
Nouels.

*Wittily diſcourſed, betweene
ſeauen Honourable Ladies, and
three Noble Gentle-
men.*

London, printed by
Iſaac Iaggard,
1620.

THE RARE FIRST ISSUE IN ENGLISH

[Number 191]

» 194 « BOHN'S EXTRA VOLUMES • *Frontispiece portraits.* 7 vols., 12mo, half blue morocco, gilt tops; portraits very slightly foxed. London, v. d.

Comprising:
Grammont, Count. Memoirs of the Court of Charles the Second, 1846.
Hamilton, Count Anthony. Fairy Tales and Romances, 1849.
Rabelais, Francis. Works, 2 vols., 1851.
Margaret, Queen of Navarre, 1855.
Boccaccio, Giovanni. Decameron, n. d.
Cervantes Saavedra, Miguel de. Exemplary Novels, n. d.

An Exceedingly Fine Copy of the Rare First Edition

» 195 « BOOK OF COMMON PRAYER • The booke of the common prayer and administracion of the Sacramentes, and other rites and ceremonies of the Churche; after the use of the Churche of England. *Printed in black letter, with the title within a woodcut border, rubricated, preliminary leaves printed in red and black.* Folio, full contemporary stamped calf, rebacked, a few soil marks, a few lateral margins cut into affecting some marginalia, last leaf backed. In a cloth case.
Londoni: in Officina Edouardi Whitchurche . . . 1549

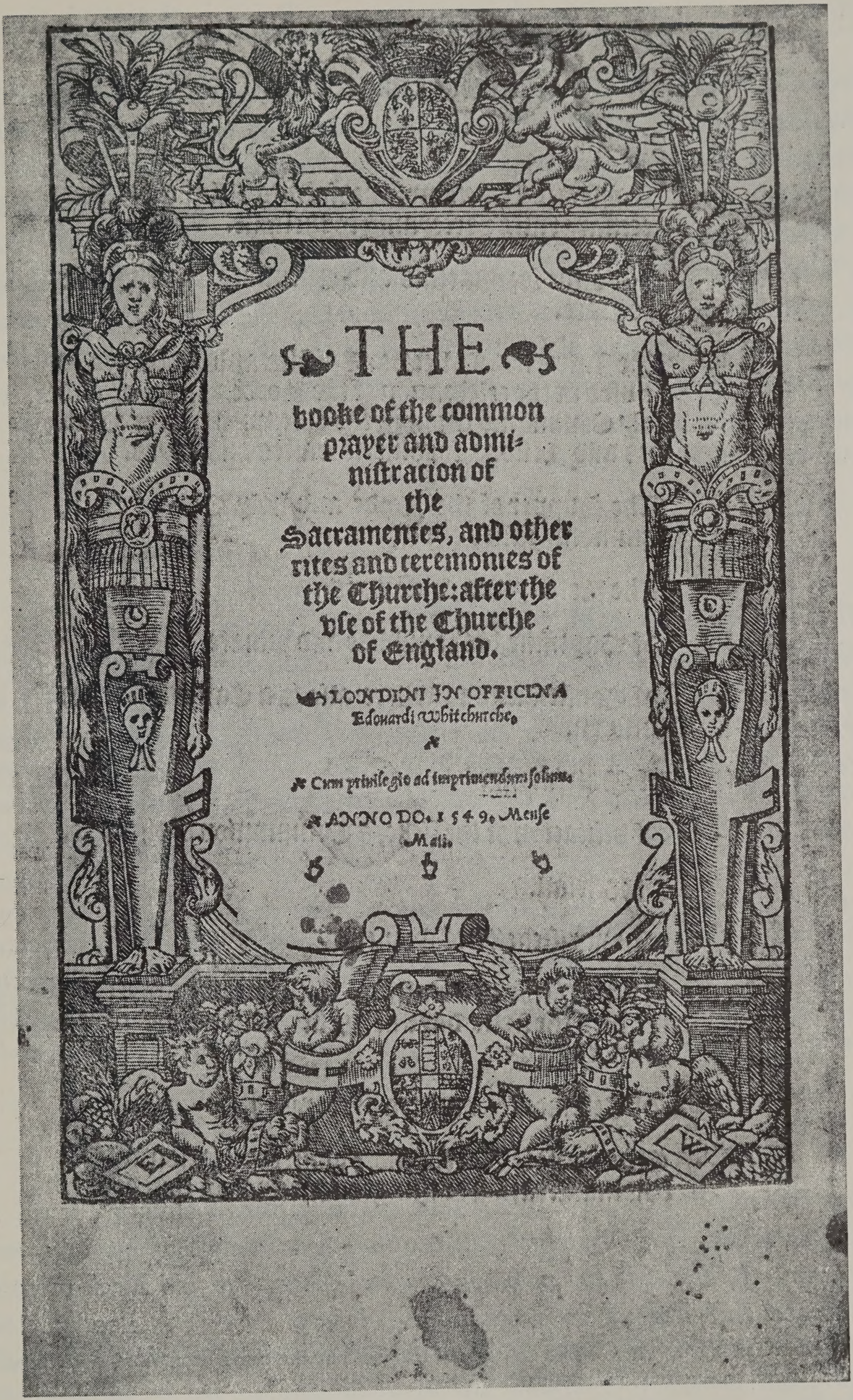
THE RARE FIRST EDITION. In this copy the colophon reads: "Imprinted at London in Fletestrete, at the signe of the Sunne ouer against the conduyte, by Edvvarde VVhitchurche, The fourth daye of Maye, the yeare of our Lorde, 1549."

The final leaf [U10], which is usually lacking, is present in this copy. With the C.G.Okeover bookplate.

Two photostats mentioned by Mr. Newton in the description quoted below are laid in. On the Grolier Club list of "100 Books Famous in English Literature."

> ✦ *Accompanying this volume is a description by Mr. Newton which reads in part as follows [the portion in roman has been written in Mr. Newton's autograph, the remainder is typewritten]: ". . . This is a fine and perfect copy, without mending or facsimile work of any kind. A curious point may be noted. The last leaf is rebacked with a leaf of contemporary manuscript containing a scholastic discourse* which may be seen by holding the leaf against the light as in looking at a watermark. . . . *The title-page of this copy was reproduced in my "Greatest Book in the World," a copy of which making its way to the City of Mexico brought a letter from an unknown correspondent telling me that the border had been several times used by printers in that city for secular and other books sending me photostats thereof. The first printing press erected in this country was in Mexico."*

[See illustration]



THE
booke of the common
prayer and admi-
niſtracion of
the
Sacramentes, and other
rites and ceremonies of
the Churche: after the
vſe of the Churche
of England.

LONDINI IN OFFICINA
Edouardi Whitchurche.

Cum priuilegio ad imprimendum ſolum.

ANNO DO. 1549. Menſe
Maii.

THE RARE FIRST EDITION OF THE BOOK OF COMMON PRAYER

[Number 195]

» 196 « BOOK OF COMMON PRAYER • The Booke of Common Prayer, Imprinted at London by Robert Barker and Iohn Bill, 1630. [And] The Psalter, or Psalms of Dauid, Imprinted at London, by Bonham Norton and Iohn Bill, 1630 ✣ The Forme and Manner of Making and consecrating Bishops, Priestes and Deacons, Imprinted at London by Bonham Norton and Iohn Bill, 1629 ✣ The Whole Booke of Psalms. Collected into English meeter, by Thomas Sternhold, Iohn Hopkins, and others. London: Printed for the Companie of Stationers, 1629. *All printed in black letters. With three of the titles within decorated borders. Large initials.* Bound in 1 vol., small folio, old stamped calf, brass corners, centre pieces and clasps; rebacked, later end-papers. London, v. d.

With the George H. Sargent bookplate.

» 197 « BOOK OF COMMON PRAYER • The Book of Common Prayer, and Administration of the Sacraments ✣ The Whole Book of Psalmes. Collected into English metre, by Th. Sternhold, John Hopkins, and others. Bound in 1 vol., folio, old calf; end-paper lacking and a piece torn from another, and a few other defects. Cambridge, 1638

» 198 « BOOK OF COMMON PRAYER • The Book of Common-Prayer...of the Church of England. Small folio, old mottled calf; some binding defects, a large part of the title-page supplied in pen-and-ink. London, 1642

With bookplate of former owner.

» 199 « BOOK OF COMMON PRAYER • The Book of Common Prayer...of the Church of England. Together with the Psalter or Psalms of David. *Frontispiece portrait of Charles* II *and numerous engraved plates.* 8vo, old black morocco, silver corners and clasps; a few small internal defects. London, 1664

With the New Testament, which has a separate title-page, but the same date. A manuscript poem is carefully written on the front fly-leaf in an early hand.

With the Beverly Chew bookplate. The catalogue description from the Chew auction catalogue is tipped down on the front end-paper.

A fine example of binding, early, if not actually contemporary.

» 200 « BOOK OF COMMON PRAYER • The Book of Common Prayer...of the Church of England. Together with the Psalter or Psalms of David. Thick small 8vo, full old morocco, gilt edges; inner hinges cracked, and covers somewhat rubbed. Savoy, 1671

With the New Testament, which has a separate title-page, but the same date. Inscribed by Mr. Newton on the front end-paper. With contemporary writing on the first title-page and on two end-papers. With the Daniel F. Appleton bookplate.

Sturt's Masterpiece

» 201 « BOOK OF COMMON PRAYER • The Book of Common Prayer...of the Church of England. Together with the Psalter or Psalms of David. *Very beautifully engraved throughout on plate paper by John Sturt, with portraits and numerous choice engravings and initials within symbolical borders. The pages are ruled in red and gold lines.* Small folio, old full blue morocco, ornamental blind tooling on back and sides, gilt edges, gold and colored end-papers. In a full morocco solander case. London, 1717

STURT'S MASTERPIECE OF ENGRAVING. The feature of this work is that every line and letter in the book is engraved on copper, and not a word is printed from type. The book is from the collection of Sir James Mackenzie of Royston, and contains his name, title, etc. in a full-page "calligraphic study" of considerable beauty of design and execution by James Cummying of Edinburgh, inserted before the title-page. The beautiful ruling in the volume is evidently also the work of this calligraphist. With the John Stewart of Farnese and Samuel P. Avery bookplates.

» 202 « BOOK OF COMMON PRAYER • The Book of Common Prayer, And Administration of the Sacraments . . . of the Church of England. *Ruled in red.* 8vo, full contemporary red morocco, arms of George II in gilt on sides, gilt back with royal crest in panels, gilt borders on sides, gilt edges. Cambridge, 1759

Believed to Be One of Two Known Copies

» 203 « BOOK OF COMMON PRAYER • The Book of Common Prayer, And Administration of the Sacraments, And other Rites and Ceremonies, As revised and proposed to the Use of the Protestant Episcopal Church, At a Convention of the said Church in the States of New-York, New-Jersey, Pennsylvania, Delaware, Maryland, Virginia, and South-Carolina, Held in Philadelphia, from September 27th to October 7th, 1795. 12mo, ORIGINAL FULL RED MOROCCO, gilt tooled, gilt edges. In a full crimson levant morocco folding case.
Philadelphia: Printed by Hall and Sellers, 1786

A FINE COPY. The complete work, including the second title "Tunes, suited to the Psalms and Hymns of the Book of Common Prayer," followed by the four leaves of engraved tunes. With the genuine blank leaf at the front and the back.

WITH THE LEAF OF ERRATA, and one of the finest examples of American binding of the period. This is the rarest of all American Episcopal Liturgical works, as it contains the "Thanksgiving for the Fourth of July," and omits the Athanasian and Nicene Creeds and one clause of the Apostle's Creed; there are also other important changes, such as the reduction of the Thirty-nine Articles. With the Daniel F. Appleton and Beverly Chew bookplates. A catalogue description from the Chew auction catalogue is tipped down on the inner side of the case.

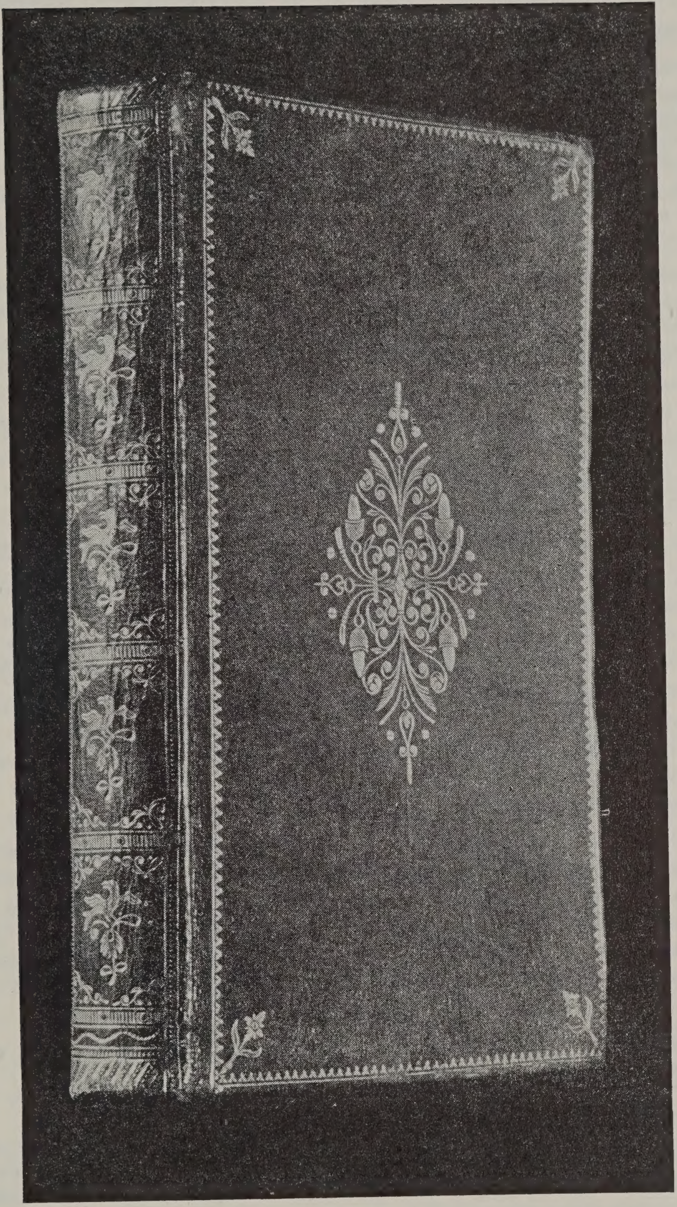
[See illustration]

» 204 « BOOKPLATES • A collection of about 200 bookplates; most of them are mounted in an album with oak covers, the others are mounted on uniform cards of 12mo size.

Includes bookplates of Harry E. Widener, Edward Fitzgerald, William E. Elkins, Sir John Pollen, Frederick Locker, Dartmouth College Library, Chauncey B. Tinker, R. B. Adam, and others.

» 205 « BORROW, GEORGE • The Bible in Spain. 3 vols., 12mo, original cloth, paper labels, uncut; covers slightly stained, new end-papers. London, 1843

FIRST EDITION. With the John Orr Ewing bookplate.



THE RAREST OF AMERICAN BOOKS OF COMMON PRAYER

[Number 203]

» 206 « **BOSWELL, JAMES** • Page 13 of an A.D.s., 1 p., folio. N.p. [1766], about 140 words. Bound in a half brown morocco volume.

THE FIRST PAPER DRAWN UP BY BOSWELL as advocate. On the verso of the document Boswell has written: "Memorial For James Johnson of Quintin, 1766. Lord Justice Clerk Ordinary. This was the first Paper drawn by me as a Advocate."

> ✦ *Below Boswell's description Mr. Newton has written in pencil: "Original document,* A.E.N." *Bound in the same volume is a facsimile of the same document, inscribed by Mr. Newton in pencil at the foot: "proof made for Tinker's Boswell's Letters." (Letters of James Boswell, Oxford, 1924. vol. I, p. 92).*
>
> ✦ *"Through the kindness of my fellow collector and generous friend, Judge Patterson of Philadelphia, I own an interesting fragment of a brief in Boswell's hand, written at about this period. It appears therefrom that Boswell had been retained to secure the return of a stocking-frame of the value of a few shillings, which had been forcibly carried off. The outcome of the litigation is not known, but the paper bears the interesting indorsement 'This was the first Paper drawn by me as an Advocate. James Boswell.' "*—A.E.N., *The Amenities of Book-Collecting.*

» 207 « **BOSWELL, JAMES** • A.L.s., 1 p., 4to. Edinburgh, August 6, 1767. To Mr. Dilly, his publisher. About 110 words. Laid in a half morocco volume.

AN IMPORTANT LETTER regarding the copyright for his work "An Account of Corsica." It reads as follows: "I have received your letter agreeing to pay me One Hundred Guineas for the Copy-Right of my Account of Corsica &c. the money to be due three months after the publication of the work in London, and also agreeing that the first edition shall be printed in Scotland, under my direction, and a map of Corsica be engraved for the work at your Expence.

"In return to which, I do hereby agree that you shall have the sole Property of the said work. Our Bargain therefore is now concluded, and I heartly wish that it may be of advantage to you." On the back of the letter is the following receipt in Boswell's hand: "London 8 June 1768. Received one hundred guineas in full of the within agreement James Boswell."

> ✦ *"... At last the father, by a threat to cut off supplies, secured his son's return; but his desire to publish a book had not abated, and while he finally was admitted to the Scotch bar, we find him corresponding with his friend Mr. Dilly, the publisher, in regard to the book upon which he was busily employed. From an unpublished letter, which I was fortunate enough to secure quite recently from a book-seller in New York, Gabriel Wells, we may follow Boswell in his negotiations."*—A.E.N., *The Amenities of Book-Collecting.*

» 208 « **BOSWELL, JAMES** • A.L.s., 3 pp., small 4to. [London] Great Portland Street, March 17, 1794. To the Honorable Henry Dundas, about 420 words. Laid in a half brown small quarto volume.

AN INTERESTING AND LENGTHY LETTER, reading in part as follows: "An occasion, however so peculiar now offers for my applying to you, that I should upbraid myself if I omitted it.—The success of his majesty's forces by sea and land against the French and their adherents in Corsica leaves no doubt that by this time that island is totally free from any subjection to the horrible power to which I am at a loss to give a name. Of course the brave inhabitants will wish to form a connection with Great Britain.

"... Permit me then to offer my services, and to request that I may be recommended to His Majesty to be employed in that capacity. My knowledge of Corsica, and my having been the first man by whose means authentick information of its importance was obtained, by long and continued intimacy with General Paoli ..."

» 209 « BOSWELL, JAMES • A.L.s., 1 p., small 4to. London, Lord Inchiquin's, March 22, 1795. To the Countess of Orkney, about 60 words. Tipped in a small half morocco quarto volume.

"Your Ladyship I trust recollects me at Taplow. You then promised me mutton at Clifden. 'Gallant and gay' *&c.* I will have the honour to wait on your Ladyship whenever you let me know I may come.—I only say do not hastily engage yourself. I am your Ladyship' warm admirer. James Boswell. My address is Great Portland Street." The letter was written about two months before Boswell's death.

» 210 « BOSWELL, JAMES • A.L.s. in the third person, 1 p., small 4to. [London], Great Queen Street, October 31, n. y. To Charles Burney, brother of Frances Burney, about 55 words. Backed with paper and framed.

"Mr. Boswell presents his compliments to Mr. Burney, and if Sunday be a day on which he can come to town, would be happy to have the honour of his company at dinner on Sunday next at dinner at 5 o'clock to meet Mr. Malone." The addressed face of the envelope is pasted down at the foot of the letter.

Accompanying the above is an A.L.s. by Claude I. Boswell, 3 pp., small 4to, and an L.s. by Thomas Hornbrugh, 3 pp., small 4to.

» 211 « [BOSWELL, JAMES] • Dorando, A Spanish Tale. 8vo, full paneled calf; half-title leaf slightly stained, small restoration in the upper margin of three leaves, and minute defect in the upper margin of a few other leaves. London, 1767

THE VERY RARE FIRST ISSUE OF THE FIRST EDITION, in octavo size. The second issue was in quarto. This work, although displaying the London imprint on the title-page, was printed at the Foulis Press in Glasgow. In fear of prosecution for contempt of court for printing this romance, which was founded on the famous Douglas Cause, the publishers issued the work with the London imprint. On p. 29, the third line from the bottom, the name "Pedro" has been inserted in ink in a hand resembling Boswell's. With a blank leaf at the end (genuine?). The stab holes show at the inner margin of a number of the leaves. Pasted down on the back end-papers is a clipping regarding the work.

Presentation Copy

» 212 « BOSWELL, JAMES • An Account of Corsica, the Journal of a Tour to that Island; and Memoirs of Pascal Paoli. *Vignette on title-page and folding map.* 8vo, full contemporary calf, leather label; binding worn, and half-title lacking. In a half blue morocco slip case. Glasgow, 1768

FIRST EDITION. With the corrected cancel leaf Z3 (pp. 357-8). Leaf E2 (pp. 67-8) is also, as usual, a cancel.

Presentation copy from the author, inscribed on the front end-paper: "To the Right Honorable The Earl Marischal of Scotland as a mark of sincere regard and affection From the Authour James Boswell." With the Mrs. John V. L. Pruyn bookplate.

» 213 « BOSWELL, JAMES • An Account of Corsica, the Journal of a Tour to that Island; and Memoirs of Pascal Paoli. *Vignette on title-page and folding map.* 8vo, wrappers (not original), wholly uncut; hinge slightly torn. In a half blue morocco slip case. Glasgow, 1768

FIRST EDITION, WHOLLY UNCUT. With the corrected cancel leaf Z3 (pp. 357-8). Leaf E2 (pp. 67-8) is also, as usual, a cancel leaf. Writing by three former owners on the half-title.

» 214 « BOSWELL, JAMES • British Essays in favour of the Brave Corsicans: By Several Hands. Collected and Published by James Boswell. *Engraved frontispiece;* small defect in the inner margin. 12mo, full contemporary calf; cover loose, and label lacking. London, 1769

FIRST EDITION. Some of the essays in this volume are known to be by Boswell.

» 215 « BOSWELL, JAMES • The Journal of a Tour to the Hebrides, with Samuel Johnson. 8vo, ORIGINAL PAPER-BACKED BOARDS, WHOLLY UNCUT; a part of backstrip supplied, and a few other binding defects, and a few very small marginal defects. In a full brown straight-grain morocco solander case. London, 1785

FIRST EDITION, in the original boards, wholly uncut, measuring 9 by 5¾ inches. Leaves I5 (pp. 121-22), Q7 (pp. 237-8), and U6 (pp. 299-300) are in the corrected state. E3 (pp. 53-4), E4 (pp. 54-5), and M4 (pp. 167-8) are also in the corrected state. The title of the work is written in ink on the backstrip. The name "Maria Mellish" and the date "1785" is inscribed on the front end-paper.

> ✦ *"Shortly after Johnson's death, Boswell published his 'Journal of the Tour of the Hebrides,' which reached a third edition within the year and established his reputation as a writer of a new kind, in which anecdotes and conversation are woven into a narrative with a fidelity and skill which were as easy to him as they were impossible to others."* A.E.N.—*The Amenities of Book-Collecting.*

» 216 « BOSWELL, JAMES • The Journal of a Tour to the Hebrides, with Samuel Johnson. 8vo, full green straight-grain morocco, gilt top, uncut, by RIVIERE; half-title lacking. London, 1785

FIRST EDITION. Leaves I5 (pp. 121-22), Q7 (pp. 237-8), and U6 (pp. 299-300) are in the corrected state.

Inserted in the volume is an A.L.s. by the author, 2 pp., 4to. London, December 20, 1785. To Joseph Cooper Walker, about 190 words. A fine letter in reference to the present work, and other works about music:

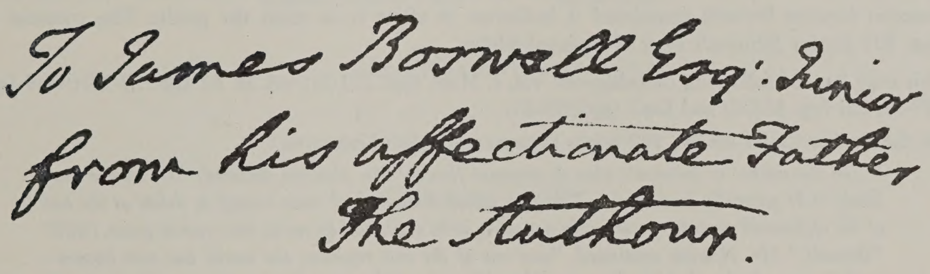
"I am happy to find that you are so much pleased with my Journal of a Tour to the Hebrides."

"P. S. A second edition of my Journal will appear in a day or two. It is considerably improved by a correction of many typographical errors and other inaccuracies, by a table of contents, several additional notes, and an Appendix. If therefore the Irish Booksellers should have occasion to reprint my Book it will be obliging if you will suggest that the reprint should be made from my second and more perfect edition."

Presentation Copy to Edmund Burke

» 217 « BOSWELL, James • A Letter to the People of Scotland, on the Alarming Attempt to Infringe the Articles of the Union and Introduce a Most Pernicious Innovation, by Diminishing the Number of the Lords of Session. 8vo, full polished calf, gilt edges; three or four leaves very slightly foxed, and a few small restorations in the half-title. London, 1785

FIRST EDITION. A MOST DESIRABLE ASSOCIATION VOLUME, being a presentation copy from James Boswell to Edmund Burke, inscribed on the verso of the half-title: "To The Right Honourable Edmund Burke from the Authour."



To James Boswell Esq: Junior
from his affectionate Father
The Authour.

[Number 218]

Presentation Copy to James Boswell, Junior

» 218 « BOSWELL, JAMES • The Journal of a Tour to the Hebrides, with Samuel Johnson. *Folding map.* 8vo, old calf; rehinged, one hinge slightly cracked, and some slight foxing or small stains in the text. In a full red levant morocco solander case. London, 1786

THIRD EDITION, revised and corrected. Second Issue, with the map. With the corrected cancel leaf B3 [pp. v]-vi].

A SUPERB ASSOCIATION VOLUME, being a presentation copy from the author to his son, inscribed on a front fly-leaf: "To James Boswell, Esq: Junior from his affectionate Father The Authour." The name "Geo. Tho. Babcock" is inscribed on the front end-paper.

[See illustration]

One of Two Known Copies with the Cancelled Leaf Displaying Johnson's Views on Matrimonial Fidelity

» 219 « BOSWELL, JAMES • The Life of Samuel Johnson. *With frontispiece portrait by Heath after Reynolds and 2 facsimiles.* 2 vols., thick royal 4to, contemporary marbled boards, calf backs, vellum corners, entirely uncut; skillful repairs to tops and bottoms of backstrips. In a cloth case.

London: Printed by Henry Baldwin, for Charles Dilly,
in the Poultry, 1791

FIRST EDITION. The couplet on page 135 in this copy [vol. I] reads:

"Short, O fhort then be thy reign,
"And gve us to the world again!"

A REMARKABLY FINE, LARGE COPY measuring 11⅝ by 9 inches. One of only two known copies containing the later expurgated leaf. Apparently in all other copies of the first edition of this work, pages 301 and 302 have been numbered in brackets and the leaf pasted to a stub. Students and Johnsonian experts always have been aware of the fact that this particular leaf had been removed because Boswell considered it indiscreet to allow it to reach the public. The contents of page 302 display Johnson's ideas of conjugal fidelity.

This copy has the following cancel-leaves: vol. I, Mm4 (pp. 271-2); vol. II: E3 (pp. 29-30); Oo4 (pp. 287-8); Zzi (pp. 353-4) and Eee2 (pp. 395-6).

On the Grolier Club's list of "100 Books Famous in English Literature."

> ✦ *On the subject of Johnson's idea of conjugal fidelity Mr. Newton declared, ". . . they are not likely to be generally known now. The page which Boswell had sense enough to delete at the end of the eighteenth century, is certainly not going to be published by me in this year of grace, 1929." "Boswell," Mr. Newton continued, "was one of the best reporters the world has ever known—and he proved also to be a discreet editor. True, he did not realize until after the book was published that the page in question was not suitable for public digestion, but he realized his mistake in time to suppress the error for more than 100 years."*

The First Edition Extra-Illustrated

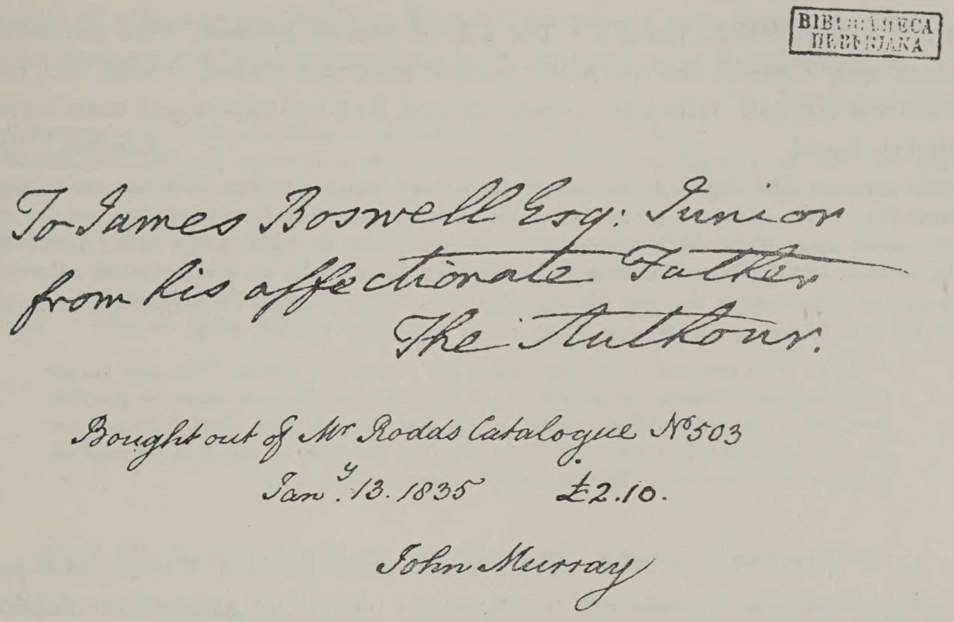
» 220 « BOSWELL, JAMES • The Life of Samuel Johnson. *With portrait engraved by Heath after Reynolds.* 4 vols., 4to, full brown levant morocco, gilt backs, gilt edges, by RIVIERE; some pages slightly foxed. London, 1791

FIRST EDITION. The imprint at the foot of the portrait in this copy is intact. With the word "give" on p. 135, vol. I.

With the cancel-leaves Mm4 and Nn1 (pp. 271-4) in vol. I and E3 (pp. 29-30), Oo4 (pp. 287-8), Qq3 (pp. 301-2), Zz1 (pp. 353-4) and Eee2 (pp. 395-6) in vol. II.

Extra-illustrated and extended to four volumes from two by the insertion of about 530 fine engraved portraits and views. Bound in at the end of the fourth volume is a printed list of extra-illustrations (16 pp.) with a printed title-leaf: "Index to Illustrations in Charles Wylie's copy of the Life of Samuel Johnson, LL. D., by James Boswell. Illustrated 1879."

With the following autograph inscription on a front fly-leaf in vol. I: "To James Boswell Esq: Junior from his affectionate Father The Authour." Below the above inscription is the following



BIBLIOTHECA
HEBERIANA

To James Boswell Esq: Junior
from his affectionate Father
The Author.

Bought out of Mr Rodds Catalogue No503
Jany. 13. 1835 £2.10.

John Murray

[Number 220]

in the hand of John Murray (publisher): "Bought out of Mr. Rodds Catalogue No. 503 Jan'y 13, 1835. £2.10. John Murray." With the Richard Heber stamp "Bibliotheca Heberiana" on the same leaf.

Described in the Heber Sale (Part I, April 14, 1834, No. 989) "Boswell's (James) Life of Johnson, 2 vol. presentation copy to his Son, with some MSS. additions, 1791." After diligent search we are unable to locate any manuscript additions in the volumes, but we do find several marginal pencil notations in pencil in an unknown hand in the volumes. Harry B. Smith's label "From My 'Sentimental Library' Harry B. Smith" is tipped in two volumes.

It is of interest to note that the leaf bearing the inscription shows perpendicular chain-lines, whereas the other leaves show horizontal chain-lines.

> ✦ *"My advice to anyone seeking to extra-illustrate a volume is Mr. Punch's advice to one about to get married: DON'T . . . In my time I have owned several extra-illustrated Boswells; I still own one. Originally it was given, in boards, 'To James Boswell Esquire Jr.' from his effects it passed into the library of the great Heber, who put his stamp therein, and at his sale it was bought by a Mr. Rodd, and from him purchased on January 13, 1835, by John Murray (Byron's Murray) for two pounds, ten shillings, as his signature and a note record. Murray had it extra-illustrated; the two volumes were extended to four . . . Here, now, is an extra-illustrated volume with a provenance, not the article of commerce . . . Originally it was a part of the 'Sentimental Library' of Harry B. Smith."*—A.E.N., *This Book-Collecting Game.*

[See illustration]

Contains the Rare Supplement

» 221 « BOSWELL, JAMES • The Life of Samuel Johnson. *With portrait by Heath after Reynolds and two plates;* portrait somewhat stained. 2 vols., 4to, full contemporary calf; rebacked, corners repaired, later end papers, and some leaves slightly foxed. London, 1791

FIRST EDITION. The imprint at the foot of the portrait is in intact state. With the word "give" on p. 135, vol. I.

The cancel-leaves Mm4 and Nn1 (pp. 271-4) in vol. I and E3 (pp. 29-30), Oo4 (pp. 287-8), Qq3 (pp. 301-2), Zz1 (pp. 353-4) and Eee2 (pp. 395-6) in vol. II are present in this copy.

Bound in at the end of vol. I is the rare supplement "The Principal Corrections and Additions to the First Edition of Mr. Boswell's 'Life of Dr. Johnson,'" London, 1793.

> ✦ *On the front end-paper of the first volume Mr. Newton has written: "This copy has the Corrections and Additions at the end of the second volume. This was issued in pamphlet form and is now rather difficult to find. It has a separate title page, dated 1793 and was sold for half a crown.* A.E.N. *1929." On the front end-paper of vol.* II *is inscribed the following in the same hand: "This copy has the 'Corrections' in it.* A.E.N."

» 222 « BOSWELL, JAMES • The Life of Samuel Johnson. *With engraved portrait by Heath after Reynolds and two plates;* one plate slightly stained. 2 vols., 4to, full contemporary calf, leather labels, ecclesiastical insignia in gilt on backstrip; the backstrips, end-papers and fly-leaves are of a later period, ten leaves at the end of vol. I are from another copy, some leaves stained, and one leaf torn. London, 1791

FIRST EDITION. The imprint at the foot of the portrait is in intact state. With the error "gve" for "give" on p. 135, vol. I.

The cancel-leaves Mm4 and Nn1 (pp. 271-4) in vol. I and E3 (pp. 29-30), Oo4 (pp. 287-8), Qq3 (pp. 301-2), Zz1 (353-4) and Eee2 (pp. 395-6) in vol. II are present in this copy. With the R. Cowley Powles bookplate.

» 223 « BOSWELL, JAMES • The Life of Samuel Johnson . . . Copious Notes and Biographical Illustrations, by [Edmund] Malone. *Portrait and plate.* 4 vols., 8vo, full russia; rebacked, and the lateral edge of one title-page slightly stained. London, 1824

» 224 « [BOSWELL, JAMES] • Bibliotheca Boswelliana. A Catalogue of the Entire Library of the Late James Boswell, Esq.; which will be sold by auction by Mr. Sotheby, on Tuesday, May 24, 1825, and Nine following Days. 8vo, half calf. [London, 1825]

With the prices realized and names of the buyers neatly written in ink.

A BOSWELLIAN RECORD OF GREAT INTEREST and importance. With the Henry Davies bookplate.

» 225 « BOSWELL, JAMES • The Life of Samuel Johnson, LL.D. including a Journal of a Tour to the Hebrides. *Engraved portraits.* 10 vols., 8vo, full crimson levant morocco, gilt backs, gilt tops, uncut, by LARKINS; some slight foxing.

London, 1831

NEW EDITION, with numerous additions and notes, by John Wilson Croker.

EXTRA-ILLUSTRATED and extended to ten volumes from five by the insertion of over 300 fine engraved portraits from various sources, some inlaid. Special title-pages have been supplied for each volume, and the original title-pages retained. Laid in the first volume is an A.L.s. by Robert Chambers to John Wilson Croker in reference to the above edition of this work, 3 pp., small 4to, Edinburgh, October 5, 1831: "I have just been dipping into your edition of Boswell, and beg to offer you the congratulations of a humble individual on the result of your truly meritorious labours . . ." With the Willis Vickery bookplate.

With the Extremely Rare Supplement "Folium Reservatum"

» 226 « [BOSWELL, JAMES] • Boswelliana. [Edited by Richard Monckton Milnes, Lord Houghton.] Square 8vo, half red morocco, gilt top, uncut, original wrappers bound. [London, 1856]

FIRST EDITION. PRESENTATION COPY from the editor, inscribed on the front wrapper: "From R. M. Milnes."

Bound in the same volume is the extremely rare supplement to the above, by Lord Houghton: "Folium Reservatum" [London, 1856], First Edition, uncut, measuring 8¼ by 5¾ inches. Inserted in the volume is an A.L.s. by Lord Houghton, 1 p., n.p., n.d. To an unnamed correspondent: "Here is the 'Folium reservatum'—pray keep it private . . ."

Regarding the latter piece Frederick A. Pottle in his work "The Literary Career of James Boswell, Esq., p. 275, writes: "I know of only one copy of this 'curious' production, that in the possession of Colonel Isham. The leaves of this copy (trimmed) measure 8⅛ by 5⅜ inches."

» 227 « [BOSWELL, JAMES] • Reproduction of some of the Original Proof Sheets of Boswell's Life of Johnson. Printed by R. B. Adam for his Friends. [With an Introduction by A. Edward Newton.] Royal 4to, cloth-backed boards.

Buffalo, 1923

PRIVATELY PRINTED BY R. B. ADAM for presentation to his friends. Laid in is an A.L.s. by R. B. Adam (initials), 7 pp., royal 4to, Buffalo, July 21, 1928, to Mr. Newton, in which he incorporates, for the most part, an autobiographical sketch. An extremely rare item.

A Complete Set of This Magnificent Publication

» 228 « BOSWELL, JAMES • Private Papers from Malahide Castle. In the collection of Lt-Colonel Ralph Isham. Prepared for the Press by Geoffrey Scott and Frederick Pottle. *Extensively illustrated with facsimiles.* 19 vols. including the Index, folio, 4to and 8vo, original boards (Index in cloth), paper labels, uncut. Each volume (with the exception of the Index) is in its board case.

New York, 1928-37

ONE OF 570 SETS. First and only edition. A complete set of this magnificent publication, designed by Bruce Rogers and published at the printing house of Willian Edwin Rudge.

IN IMMACULATE STATE.

Despite the fact that the publication of these splendid volumes had shown a deficit which had mounted with each volume, Colonel Isham steadfastly refused to allow the introduction of economies that would have impaired the quality or completeness of the work, and as a result the reception accorded these volumes by scholars, bibliophiles, and the press has never been equalled by any similar publication. With a prospectus of the work, and an announcement leaflet.

» 229 « [BOSWELL, JAMES] • Psalmorum Davidis Paraphrasis Poetica Georgii Buchanani Scoti. Small 12mo, old calf; covers repaired. In a morocco-backed cloth folding case.

Londini, 1660

JAMES BOSWELL'S COPY, with a most interesting inscription by him on the front fly-leaf: "James Boswell 1763 I bought this for 2d at Greenwich when I was walking there with Mr. Samuel Johnson." It was in 1763 that the first meeting between Boswell and Johnson took place.

In Boswell's *The Life of Samuel Johnson* (London, 1791, vol. I, pp. 248-52), is an account of this excursion to Greenwich, which occurred July 30, 1763: "... Buchanan, he said, was a very fine poet; and observed, that he was the first who complimented a lady, by ascribing to her the different perfections of the heathen goddesses; but that Johnson improved upon this, by making his lady, at the same time, free from their defects.

"He dwelt upon Buchanan's elegant verses to Mary Queen of Scots, Nympha Caledoniae, &c. and spoke with enthusiasm of the beauty of Latin verse..." With the William K. Bixby bookplate.

» 230 « [BOSWELL, JAMES] • [CARTIER DE SAINT-PHILIP.] Le Je Ne Scai Quoi, ou Mêlanges Curieux, Historiques & Critiques de bons Mots & Pensées choisies. 2 vols., 12mo, old calf, leather labels. In a half red morocco slip case.

La Haye, 1724

JAMES BOSWELL'S COPY, inscribed by him on the front fly-leaf of the first volume: "James Boswell. Edinburgh 1783."

» 231 « [BOSWELL, JAMES] • [WILLIAM MASON.] Elfrida, A Dramatic Poem. Written on the Model of The Ancient Greek Tragedy. Sixth Edition, corrected. 8vo, old diced calf, leather label; slightly rubbed, and a few small stains on the covers. In a half red morocco slip case. London, 1759

JAMES BOSWELL'S COPY, inscribed by him on the front fly-leaf: "James Boswell. Inner Temple, London 1763. A present from my worthy friend [Rev. William J.] Temple."

"...Temple took chambers in Farrar's Building, at the bottom of Inner Temple Lane, and in July 1763 he lent these rooms to Boswell."—D.N.B. With the Col. F. Grant bookplate.

» 232 « [BOSWELL, JAMES] • [PATRICK WALKER.] Some Remarkable Passages of the Life and Death of Mr. Alexander Peden. 12mo, full contemporary calf; somewhat rubbed. In a half red morocco slip case. Aberdeen, 1763

JAMES BOSWELL'S COPY, inscribed by him on the front fly-leaf: "James Boswell. Auchinleck 1775." Tipped down on the front end-paper are two catalogue descriptions of Boswell interest.

» 233 « [BOSWELL, JAMES] • The Trial of William Dood, LL.D. With An Account of his Behaviour during his Confinement, and on the Day of Execution, etc. 8vo, half red morocco. Edinburgh, 1777

JAMES BOSWELL'S COPY, with the following autograph inscription on the front fly-leaf: "To James Boswell Esq. From His most humble S[ervant] The Publisher. Edin. July 9 [and] 19th 1777."

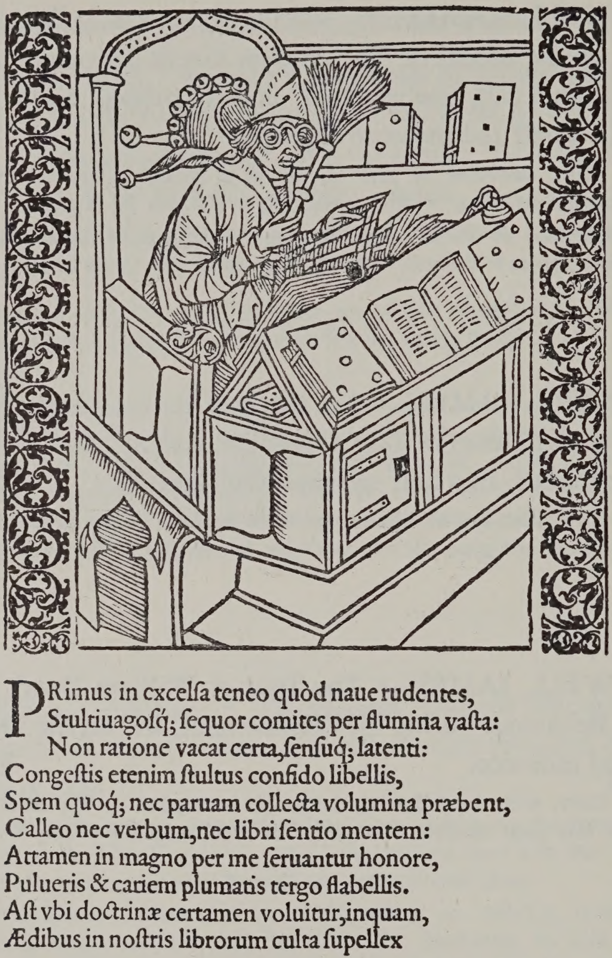
» 234 « [BOSWELL, JAMES] • [JOHN MAC LAURIN.] Essays in Verse. 8vo, full calf; title-leaf lacking. In a half red morocco slip case. N.p., n.d.

JAMES BOSWELL'S COPY, inscribed by him on the front end-paper: "James Boswell. Edinburgh 1778. A Present from the Authour."

IN BOSWELL'S HAND on the verso of the half-title is the list of contents, consisting of eighteen lines, about 53 words; also in the same hand are page numbers of the various pieces. The fourth piece listed in the contents reads: "On Johnson's Dictionary." On the half-title Boswell has written the author's name: "By John MacLaurin Esq:."

» 235 « BOYER, NATHALIE R. • A Virginia Gentleman and his Family. *Portraits.* 8vo, original cloth-backed boards, gilt top, uncut. In a board slip case.
Philadelphia: Printed for the Author, 1939

ONE OF 300 COPIES on Japan deckle-edged paper, signed by the author.



PRimus in excelſa teneo quòd naue rudentes,
Stultiuagoſq; ſequor comites per flumina vaſta:
Non ratione vacat certa,ſenſuq; latenti:
Congeſtis etenim ſtultus confido libellis,
Spem quoq; nec paruam collecta volumina præbent,
Calleo nec verbum,nec libri ſentio mentem:
Attamen in magno per me ſeruantur honore,
Pulueris & cariem plumatis tergo flabellis.
Aſt vbi doctrinæ certamen voluitur,inquam,
Ædibus in noſtris librorum culta ſupellex

[Number 236]

» 236 « [BRANDT, SEBASTIAN] • Stultifera Nauis . . . The Ship of Fooles, wherein is shewed the folly of all States, with diuers other workes adioyned unto the same, very profitable and fruitful for all men. Translated out of Latin into Englishe by Alexander Barclay Priest. *Woodcut on title-page and numerous woodcuts in the text. Black and roman letters.* Small folio, full old russia with gilt framework on sides, gilt edges; marginal repair to one leaf, corner repaired in last leaf, joints weak. [London in Paules Churchyarde by Iohn Cavvood] 1570

SECOND EDITION. Contains pieces by Barclay not found in Pynson's edition of 1509. With the name of a former owner "Thos. Jolley," on the fly-leaf and with the Jolley and Huth bookplates.

[See illustration]

» 237 « [BRANDT, SEBASTIAN] • The Ship of Fools. Translated by Alexander Barclay. *With nearly 120 quaint and interesting wood engravings from the Basel edition of 1497.* 2 vols., royal 4to, yellow cloth, paper labels, uncut and unopened; some minor defects, somewhat soiled. Edinburgh, 1874

ONE OF 150 COPIES on large paper. A reprint of the Pynson edition of 1509.

» 238 « [BRATHWAITE, RICHARD] • Drunken Barnaby's Four Journeys to the North of England. In Latin and English Verse . . . To which is added, Bessy Bell. Small 8vo, full brown straight-grain morocco, gilt edges. London, 1716

SECOND EDITION, containing introductory matter and Index, not in the first edition; also some alterations in the text. With the Marshall C. Lefferts, Robert Hoe and Beverly Chew bookplates. The Chew catalogue description is pasted down on the front end-paper.

» 239 « [BRATHWAITE, RICHARD] • Ar't asleepe Husband? A Boulster Lecture; Stored with all variety of witty jeasts, merry Tales, and other pleasant passages;...By Philogenes Panedonius. *Engraved frontispiece by William Marshall;* inner margin restored, and a small tear in the lower margin. Small 8vo, full green levant morocco, gilt edges, by RIVIERE; two or three very small marginal restorations, and a few thin spots.

London: Printed by R. Bishop for R. B. or his Assignes, 1640

FIRST EDITION. The blank leaf X8 is not present in this copy. One of the copies issued without the extra leaves Z and Z2. R8 is misbound after R in this copy. With the Beverly Chew and John L. Clawson bookplates.

» 240 « BRITISH GALLERY (THE) OF CONTEMPORARY PORTRAITS, being a Series of Engravings of the most eminent Persons now living or lately deceased in Great Britain and Ireland: from drawings accurately made from Life, or from the most approved original pictures. Accompanied by short biographical notices. *With 150 stipple engravings.* 2 vols., royal 4to, half red morocco, gilt backs, binding slightly rubbed; a few plates slightly foxed.

London: Printed for T. Cadell, 1822

ONE OF THE GREAT GALLERIES of English portraiture. A large paper copy with open-letter proofs of the engravings. Among the portraits are: Thomas Campbell, William Cowper, Duchess of Devonshire, Henry Grattan, Warren Hastings, Sir Joshua Reynolds, and Horatio Walpole.

» 241 « BRITISH THEATRE • Bell's British Theatre, Consisting of the most esteemed English Plays [by Vanbrugh, Rowe, Centlivre, Farquhar, and many others]. *With a large number of plates.* 21 vols., 12mo, contemporary marbled boards, calf backs and corners, gilt backs. London, 1776-81

» 242 « [BROME, ALEXANDER, AND OTHERS] • The Poems of Horace, Consisting of Odes, Satyres, and Epistles, Rendred in English Verse by Several Persons. *Frontispiece portrait by Loggan, and one of Horace by Dunstall.* Small 8vo, full red levant morocco, gilt edges, by THE CLUB BINDERY; slight repair in one leaf, and a small piece supplied in the upper margin of another.

London: Printed by E. Cotes for Henry Brome, 1666

FIRST EDITION. The Imprimatur leaf and the blank leaf [a8] are not present in this copy. There is writing on the title-page, and markings on two other leaves. Other contributors to this work include Sir Richard Fanshaw, Sir Thomas Hawkins, Abraham Cowley, and others. With the Winston H. Hagen bookplate.

» 243 « [BRONTE, ANNE] • The Tenant of Wildfell Hall. 3 vols., 12mo, morocco-backed boards. London, 1848

FIRST EDITION. With the half-title in vol. I. There was no half-title issued with vols. II and III. With the J. L. Ketterlinus bookplate.

» 244 « BRONTE, BRANWELL • Autograph Manuscript s. "P. B. Brontë. Decr. 17, 1835" and "P. B. Brontë. January 6, 1837." Entitled "Elegant Extracts." 6 pp., 12mo, about 2,000 words penned in microscopic script. Placed in an envelope which is pasted within a 4to, half morocco volume.

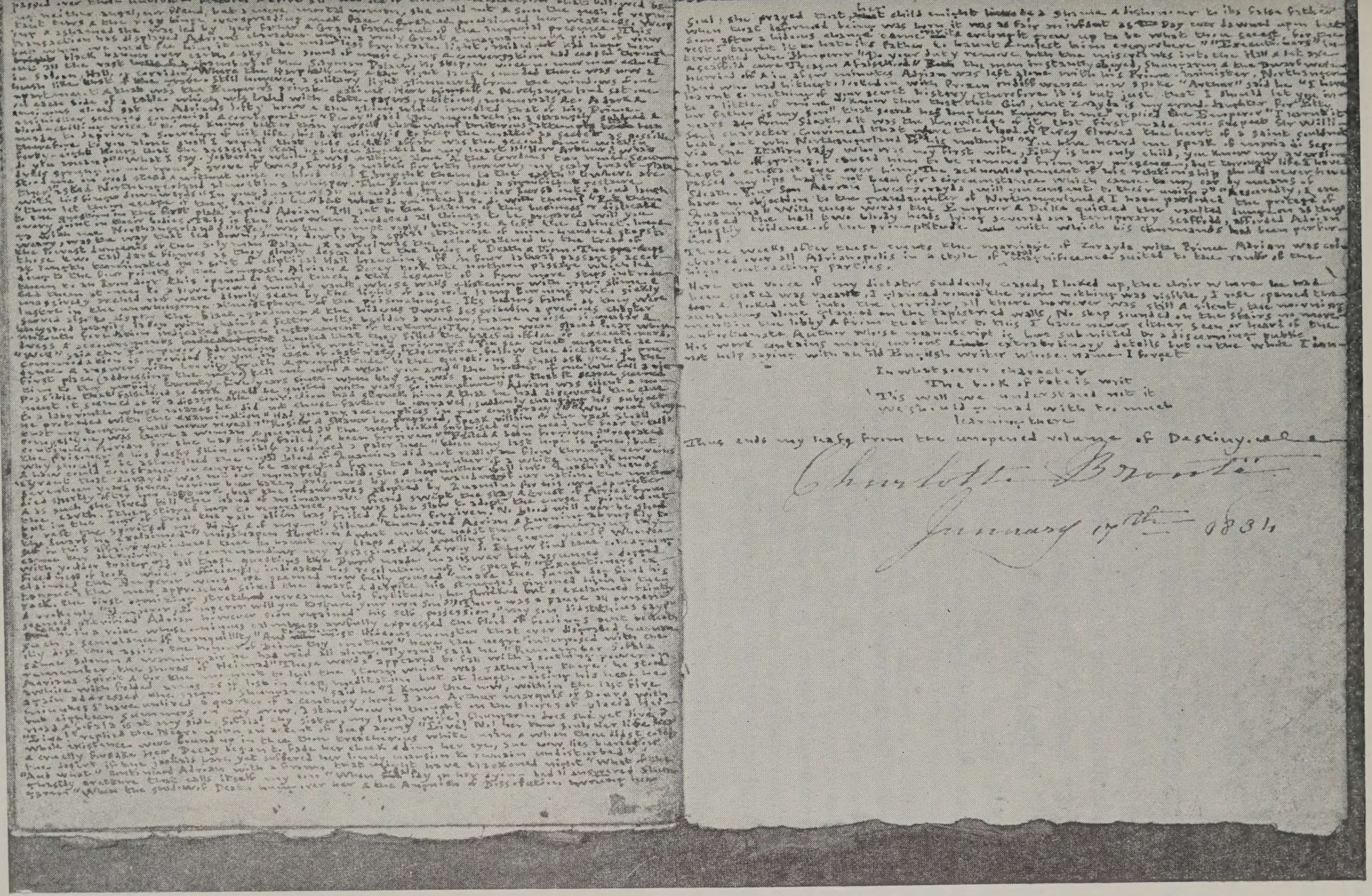
With the H. Buxton Forman bookplate.

✦ *On one of the pages of the volume in which the manuscript is placed, Mr. Newton has written the following description: "Branwell Bronte. Elegant Extracts. Two short prose stories 6 pages crown octavo written in the microscopic script employed upon occasion by the several members of the Bronte Family. A. Edw. Newton. July 1922."*

» 245 « BRONTE, BRANWELL • Autograph Manuscript s. "P.B.B. 1836" [thrice] and entitled: "A Narrative of the First War . . ." 20 pp., 12mo, about 20,000 words penned in microscopic script. Placed in an envelope which is pasted within a 4to, half morocco volume.

AN EXTRAORDINARY MANUSCRIPT of another member of the gifted Brontë family. Written in the neat 'microscopic hand characteristic of the Brontë's. A number of deletions appear throughout this manuscript.

✦ *On two of the pages of the volume in which the manuscript is placed, Mr. A. E. Newton, has written the following descriptive notes: "Branwell Brontë. 'A Narrative of the First War.' 20 pages. A story mainly in prose but including some verse introduced into it. The ms. is written in the usual microscopic characters employed upon occasions by the several members of the Brontë family. It is signed with initials and dated with three different places: these dates are of interest as they show just when each portion was written. The entire work is unpublished. A. Edward Newton. July 30, 1922."*



In what scarce character
The book of fate is writ
'Tis well we understand not it
We should go mad with too much
learning there

Thus ends my leaf from the unopened volume of Destiny.

Charlotte Brontë

January 17th 1834

CHARLOTTE BRONTË'S NOVEL, "A LEAF FROM AN UNOPENED VOLUME"

[Number 246]

A Brontë Novel, Unpublished and Unknown to the Reading World
Until It Came into the Possession of Mr. Newton

» 246 « BRONTE, CHARLOTTE • Autograph Manuscript s. "Charlotte Brontë, 1834," entitled "A Leaf from an Unopened Volume or the Manuscript of an Unfortunate Author. Edited by Lord Charles Albert, Florian Wellesley. Published by Sergeant Tree, January the 17th, 1834." 19 pp., square 16mo, (4½ by 3⅝ inches), about 20,000 words written in ink. In a full brown morocco solander case.

A REMARKABLE MANUSCRIPT of rare interest, being an unknown novel from the pen of Charlotte Brontë written when only sixteen years of age! Written in her microscopic hand.

It was by fortunate chance that this manuscript came into the hands of Mr. Newton for he, great bibliographic soul, had these minute hieroglyphs deciphered by a competent transcriber and forthwith printed the entire tale in his work "Derby Day and Other Adventures." Not only did Mr. Newton give this unknown novel to the world via his own interesting volume, but he had the manuscript in its entirety reproduced in facsimile by the aquatone process.

This extraordinary manuscript contains a "Twilight Song" comprising eighty-six lines of cadenced poetry. The novel terminates with the following lines:

"In whatsoever character
The book of fate is writ.
'T is well we understand not it
We should go mad with too much learning there.

Thus ends my leaf from the unopened volume of Destiny."

[See illustration on preceding page]

» 247 « [BRONTE, CHARLOTTE] • Jane Eyre. An Autobiography. Edited by Currer Bell. 3 vols., 12mo, original plum-colored cloth, stamped in blind, gilt lettering on backstrips; inner hinges cracked, small cover defects, resewn. In a cloth slip case. London, 1847

THE RARE FIRST EDITION, in the original cloth. With the half-titles. This copy contains 32 pp. of advertisements at the back of vol. I, dated October, 1847. With the Susan Walker Baily bookplate.

» 248 « [BRONTE, CHARLOTTE] • Shirley. A Tale. 3 vols., 12mo, original plum-colored cloth, stamped in blind, gilt lettering on the backstrips, uncut; backstrips slightly faded, and a few small tears at the top and foot of the backstrips. Some inner margins slightly stained. In a cloth slip case. London, 1849

FIRST EDITION. There are no advertisements in this copy. Writing by a former owner on the front end-papers. With the Herschel V. Jones bookplate.

» 249 « [BRONTE, CHARLOTTE] • Villette. By Currer Bell. 3 vols., 12mo, original brown cloth, stamped in blind, gilt lettering on the backstrips, uncut; covers slightly worn, small tear in one leaf of text. In a cloth slip case.

London, 1853

FIRST EDITION. With 12 pp. of advertisements, dated January, 1853 at the end of vol. I. With the Brightwein George and Sir Edmund Gosse bookplates.

» 250 « [BRONTE, CHARLOTTE] • Villette. By Currer Bell. 3 vols., 12mo, original brown cloth, stamped in blind, gilt lettering on the backstrips, uncut; foot of backstrips slightly torn, name of former owner on each title.

London, 1853

FIRST EDITION. With 12 pp. of advertisements, dated January, 1853 at the end of vol. I. With the Herschel V. Jones bookplate.

» 251 « [BRONTE, CHARLOTTE] • The Professor. 2 vols., 12mo, original purple cloth, stamped in blind, uncut; backstrips faded, and a small tear in two hinges. In a cloth folding case. London, 1857

FIRST EDITION. With the half-titles. With 2 pp. of advertisements at the back of vol. I, and 8 pp. of advertisements at the end of vol. II, followed by 16 pages of advertisements, dated June, 1857. With a small embossed stamp on both title-pages. There is no period after the name "Bell" on the back-strip of vol. I.

» 252 « [BRONTE, CHARLOTTE] • MRS. ELIZABETH C. GASKELL. The Life of Charlotte Brontë. *Frontispiece and a facsimile.* 2 vols., 12mo, original plum-colored cloth, stamped in blind, gilt lettering on the backstrips; covers slightly spotted. In a cloth slip case. New York, 1857

FIRST AMERICAN EDITION.

The Excessively Rare First Issue of the First Edition

» 253 « [BRONTE, CHARLOTTE, EMILY, AND ANNE] • Poems. By Currer, Ellis, and Acton Bell. 12mo, ORIGINAL GREEN CLOTH, sides stamped in blind with decorated corners and three lines at borders, the second and third lines broken at centre, with harp-like design in centre of covers, gilt lettering on backstrip, gilt edges, uncut; one inner hinge cracked, backstrip slightly faded, and a few very small stains on the covers. In a half morocco slip case.

London: Aylott and Jones, 1846

THE EXCESSIVELY RARE FIRST ISSUE OF THE FIRST EDITION, with the title-page bearing the imprint of Aylott and Jones. The above binding is regarded by Morris L. Parrish *(Victorian Lady Novelists)* as variant IIa. Mr. Parrish also states: "The blocking on front and back covers is entirely different from other copies with harp design." With the errata slip tipped in before the text.

Regarding this work Thomas J. Wise *(A Bibliography of the Writings in Prose and Verse of the members of the Brontë Family)* writes: "This little volume, now one of the most elusive objects of the collector's search, crept hesitatingly into an unsympathetic world in the summer of 1846. No mystery surrounds its birth. Its story stands so fully revealed in the happily preserved correspondence that passed between Charlotte, who, as the most interprising of the three sisters, took the initiative in all business matters, and the publishers, that all the information necessary to a complete understanding of the circumstances under which it was brought into being is at our disposal . . .

"But, before printing these extracts, it will be well to give Charlotte's own account of the manner in which the compilation of the book itself was suggested, and the reason for the adoption of the noms-de-plume, Currer, Ellis, and Acton Bell. 'One day, in the autumn of 1845, I accidentally lighted on a MS. volume of verse in my sister Emily's handwriting. Of course I was not surprised, knowing that she could and did write verse: I looked it over, and something more than surprise seized me—a deep conviction that these were not common effusions, nor at all like the poetry women generally write.

'. . . Meantime, my younger sister quietly produced some of her own compositions, intimating that since Emily's had given me pleasure I might like to look at hers. I could not but be a partial judge, yet I thought that these verses too had a sweet, sincere pathos of their own.

'We had very early cherished the dream of one day becoming authors . . . We agreed to arrange a small selection of our poems, and if possible, get them printed. Averse to personal publicity, we veiled our own names under those of Currer, Ellis, and Acton Bell . . .' "

> ✦ *"Continuing to 'beat the track of the alphabet,' we reach Brontë and note that now scarce item, 'Poems by Currer, Ellis and Acton Bell,' the genuine first edition printed by Hasler in 1846 for Aylott & Jones, before the title page bore the Smith-Elder imprint . . ."*—A.E.N., *The Amenities of Book-Collecting.*

[See illustration]

POEMS

BY

CURRER, ELLIS, AND ACTON

BELL.

LONDON:
AYLOTT AND JONES, 8, PATERNOSTER-ROW.
1846.

THE FIRST ISSUE OF THE POEMS

BY THE BRONTE SISTERS

[Number 253]

» 254 « [BRONTE, CHARLOTTE, EMILY, AND ANNE] • Poems. By Currer, Ellis, and Acton Bell. 12mo, original green cloth, with decorated border stamped in blind on sides, harp-like design in blind in centre of covers, gilt lettering on the backstrip, uncut; backstrip slightly faded, and a few small stains on covers. London: Smith, Elder and Co., 1846

FIRST EDITION. Second Issue, with the title-page bearing the imprint of Smith, Elder and Co. With the errata slip tipped in before the first page of text, and a leaf of advertisements at the end. The binder's small label is pasted down on the inner side of the back cover.

» 255 « BRONTE, CHARLOTTE, EMILY AND ANNE • Novels of the Sisters Brontë. Edited by Temple Scott. *Illustrated.* 12 vols., 8vo, cloth, gilt tops, uncut. London, 1898-9

THORNTON EDITION. Including:

Brontë, Anne. Agnes Grey.
Brontë, Anne. The Tenant of Wildfell Hall, 2 vols.
Brontë, Charlotte. Jane Eyre, 2 vols.
Brontë, Charlotte. Shirley, 2 vols.
Brontë, Charlotte. Villette, 2 vols.
Gaskell, Elizabeth C. The Life of Charlotte Brontë.

» 256 « [BRONTE, CHARLOTTE, EMILY AND ANNE] • The Brontës, their Lives, Friendships and Correspondence. Edited by Thomas James Wise, and others. 4 vols., 8vo, original cloth, gilt tops, uncut. Oxford: Shakespeare Head Press, 1932

ONE OF 750 COPIES.

First Edition of this Famous Novel

» 257 « [BRONTE, EMILY] • Wuthering Heights. A Novel, by Ellis Bell. 2 vols., 12mo, contemporary roan-backed boards, inner hinges cracked, library label on covers, end-paper lacking in vol. II, and other slight, mainly marginal defects. In a morocco-backed cloth folding case. London, 1847

THE EXCESSIVELY RARE FIRST EDITION. A number of pages are misplaced in vol. I. This work is complete in two volumes, its companion work *Agnes Grey* is not present with the above.

Accompanying the above is the following typewritten note by the late Roger Ingpen (noted Shelley authority), signed. Reading as follows: "This copy, which I have collated myself, contains every page and is perfect. It was issued without title-pages. In the first volume some pages (e.g. p. 200 &c) are bound up wrongly, but they are all contained in the volume. I have advised Mr. Newton not to have these transposed and to leave the volume precisely as it is at present."

✦ *"The Brontës were geniuses undoubtedly, particularly Emily, but one would hardly select the author of 'Wuthering Heights' as a companion for a social evening."*—A.E.N., *The Amenities of Book-Collecting.*

» 258 « [BRONTE, EMILY AND ANNE] • Wuthering Heights and Agnes Grey. By Ellis and Acton Bell. A New Edition Revised, with a biographical Notice of the Authors, a Selection from their Literary Remains, and a Preface, by Currer Bell. 12mo, original plum-colored cloth, stamped in blind, gilt lettering on backstrip; shaken in binding, backstrip slightly worn, slightly rubbed, two corners frayed, and pp. xvii-xviii lacking. London, 1857

FIRST EDITION IN THIS FORM. With the Preface by Charlotte Brontë. With 2 pages of extracts at the front, and with 16 pp. of advertisements, dated December, 1855, at the end. Writing by a former owner on the front end-paper. With the binder's small label pasted down on the inner side of the back cover.

» 259 « [BROWN, CHARLES B.] • Arthur Mervyn; or, Memoirs of the Year 1793. 12mo, full contemporary tree calf; piece torn from one end-paper, and fly-leaves and end-papers somewhat foxed, skillfully rebacked. In a cloth slip case. Philadelphia, 1799

FIRST EDITION.

» 260 « BROWN, CHARLES B. • Arthur Mervyn. A Tale. 3 vols., 12mo, full contemporary calf; a few binding defects. London, 1803

FIRST ENGLISH EDITION. With the half-titles. Name of a former owner on the half-titles.

» 261 « BROWN, CHARLES B. • Edgar Huntly, or Memoirs of a Sleep-Walker. A Novel. 3 vols., 12mo, boards, uncut; rebacked; resewn. London, 1803

FIRST ENGLISH EDITION. With the half-titles. Title and volume legend in ink on backstrips. Contains advertisements at end of vol. I.

» 262 « BROWN, CHARLES B. • Jane Talbot. A Novel. 2 vols., 12mo, old boards, uncut; rebacked, backstrips slightly chipped. London, 1807

FIRST ENGLISH EDITION. With the half-titles. Title and volume legend in ink on backstrips.

» 263 « BROWN, CHARLES B. • Philip Stanley; or, the Enthusiasm of Love. A Novel. 2 vols., 12mo, old boards, uncut; one backstrip slightly chipped, and rebacked. London, 1807

FIRST ENGLISH EDITION. With the half-titles. This work first appeared in America in 1801 under the title *Clara Howard.* Title and volume legend in ink on backstrips.

» 264 « [BROWN, CHARLES B.] • The Life of Charles Brockden Brown. 2 vols., 8vo, full contemporary calf; hinges cracked, some small stains in text, and a label lacking. Philadelphia, 1815

FIRST EDITION.

» 265 « BROWN, CHARLES B. • Carwin, the Bibloquist, and other American Tales and Pieces. 3 vols., 12mo, original paper-backed boards, paper labels, uncut; lower part of one backstrip defective, and another backstrip slightly chipped. London, 1822

FIRST ENGLISH EDITION. With a half-title in vols. I-II. This work first appeared in America in 1815 under the title of *Memoirs of Carwin, the Bibloquist.* Contains the advertisements at end of vol. III.

» 266 « BROWN, CHARLES B. • Ormond, or The Secret Witness. 3 vols., 12mo, original boards, paper labels, uncut. London, 1822

NEW EDITION. With the half-titles. Contains the advertisements at end of vol. II.

» 267 « BROWN, CHARLES B. • Wieland, an American Tale. 3 vols., 12mo, original boards, paper labels, uncut. London, 1822

NEW EDITION. With the half-titles.

"Robbery Under Arms"

» 268 « [BROWNE, THOMAS A.] • Robbery Under Arms. A Story of Life and Adventure in the Bush and in the Goldfields of Australia. By Rolf Boldrewood. 3 vols., 12mo, ORIGINAL DECORATED GREEN CLOTH; inner hinges cracked, covers slightly rubbed, and backstrips puckered. In a cloth slip case. London, 1888

THE EXTREMELY RARE FIRST EDITION. Believed to be the first copy to appear at public sale in America. With the half-title in each volume. The publisher's name "Remington" appears at the foot of the backstrips.

Writing by a former owner on one half-title. On the A. Edward Newton list of "One Hundred Good Novels."

> ✦ *Laid in vol. I is a typewritten sheet by Mr. Newton reading as follows: "Of the author of 'Robbery under Arms' very little is known in this hemisphere. His proper name was Thomas Alexander Browne, and he was born on August 6th, 1826. He was educated at Sydney, New South Wales, was a pioneer squatter in the gold fields of Victoria, became a police magistrate, and his first novel 'Robbery under Arms,' was published in England in 1888. It is one of the rarest three deckers of the Victorian era . . ."*

» 269 « BROWNE, SIR THOMAS • Religio Medici. A Letter to a Friend. Christian Morals, Urn-Burial, and other Papers. *With an India proof portrait of the author, and an inserted portrait.* 8vo, full red levant morocco, blind tooled, gilt top, uncut, by MATTHEWS. Boston, 1862

ONE OF 25 COPIES on large paper. With the Robert Hoe bookplate.

» 270 « [BROWNING, ELIZABETH B.] • An Essay on Mind, with Other Poems. 12mo, ORIGINAL CLOTH-BACKED BOARDS, paper label, uncut; covers slightly rubbed, label slightly chipped at sides, and a few pages slightly foxed. In a half red morocco slip case. London, 1826

FIRST EDITION, in the original cloth-backed boards.

A FINE ASSOCIATION VOLUME, linking the names of Robert and Elizabeth B. Browning. Presentation copy from the author to her sister, inscribed on the front end-paper: "To Dearest Henrietta." The latter apparently gave the book to Robert Browning whose name is inscribed on the title-page. With 8 pp. of advertisements at the front, dated March, 1841; and an inserted frontispiece.

First Appearance of "Sonnets from the Portuguese"

» 271 « BROWNING, ELIZABETH B. • Poems. 2 vols., 12mo, original bluish cloth, uncut; backstrips slightly faded, slightly stained, and covers rubbed. London, 1850

SECOND EDITION. This edition contains the genuine first appearance in print of Mrs. Browning's immortal *Sonnets from the Portuguese.* Pasted down on an end-paper is a newspaper clipping relating to the author. With the Miss Airy bookplate.

» 272 « BROWNING, ELIZABETH B. • Sonnets from the Portuguese. With Some Observations and a Bibliographical Note by William Andrews Clarke, Jr. *Frontispiece portrait.* 2 vols., 4to, original vellum-backed boards, and 16mo, wrappers. In a board slip case.

San Francisco: Printed for William Andrews Clarke, Jr.
by John Henry Nash, 1927

ONE OF 250 COPIES. The 16mo volume is a reprint of the spurious first edition.

» 273 « BROWNING, ROBERT • Sordello. 12mo, original boards, uncut; rebacked, without label, inner hinges cracked, covers slightly stained, and edges slightly worn. In a full blue morocco solander case. London, 1840

FIRST EDITION in the original boards. Carter's variant A binding. The 16 pp. of advertisements in this copy are dated January 1, 1840.

PRESENTATION COPY FROM THE AUTHOR, inscribed on the front end-paper: "J. Abel Septr 1842 from his friend R. Browning."

Presentation Copy from the Author To Frederick Leighton

» 274 « BROWNING, ROBERT • Men and Women. 2 vols., 12mo, olive green cloth, uncut; some stains on covers, inner hinges cracked, backstrips worn. In a half blue morocco slip case. London, 1855

FIRST EDITION. Carter's variant B binding, with a 2-line border on sides, and bands in blind at the top and foot of the backstrip. The publisher's imprint on the backstrips of this copy is in large capitals. Inscribed on the front end-paper of vol. I: "Frederic Leighton from his affectionate friend, R. B. August 2 '56."

On the Grolier Club's list of "One Hundred Books Famous in English Literature." With the Frederic Leighton bookplate.

> ✦ *Laid in the work is a typewritten note by Mr. Newton, reading: "Wordsworth, Keats and Shelley aside, I think these two volumes contain the finest poetry written in the nineteenth century. Certainly they are Browning at his best. My copy is a presentation copy . . . with Leighton's bookplate showing a man at his morning devotions. If Leighton had not been thinking admiringly of his own whiskers (see his portrait) he never would have accepted so suggestive a bookplate."*

» 275 « BROWNING, ROBERT • Men and Women. 2 vols., 12mo, original green cloth, uncut; backstrips faded to brown. In a half brown morocco slip case. London, 1855

FIRST EDITION. Carter's variant B binding, with a 2-line border on sides, and blind bands at top and foot of the backstrips. The publisher's imprint on the backstrips of this copy is in small capitals.

On the Grolier Club's list of "One Hundred Books Famous in English Literature." With the Walter T. Wallace bookplate.

» 276 « BRYANT, WILLIAM C. • Poems. 12mo, ORIGINAL PRINTED BOARDS, WHOLLY UNCUT; rebacked, some stains on covers, and an end-paper lacking at the back, some slight foxing, and three slight marginal defects. In a half green morocco slip case. Cambridge, 1821

FIRST EDITION, in the original boards, wholly uncut. Apparently in its original full size, measuring 7 11/16 by 4 3/4 inches.

ONE OF THE MOST FAMOUS BOOKS of American poetry, and the most important of Bryant's publications, containing his celebrated poem "Thanatopsis" and other poems on which his fame rests.

With the leaf headed "Advertisement" following the title-page, and with the three fly-titles. The name "Alice Leavenworth" is inscribed on the title-page.

» 277 « [BRYDGES, THOMAS] • A Burlesque Translation of Homer... From the fourth London edition, 1797. With Explanatory Notes by the American Editor. *With a number of full-page humorous plates.* 2 vols., 12mo, original calf-backed boards, uncut; slightly worn, inner hinges cracked. In cloth slip case.
New York: Published at the Sentimental Epicure's Ordinary, 1809

With the name-label of A. Aldridge, Jr. in each volume.

» 278 « BUCHANAN, ROBERT • The Fleshly School of Poetry. 12mo, original decorated wrappers; back wrapper slightly stained, and backstrip slightly chipped. In a cloth slip case. London, 1872

FIRST EDITION.

» 279 « BULLEN, FRANK T. • The Cruise of the "Cachalot". *Illustrated.* 8vo, original cloth, uncut. London, 1898

FIRST EDITION. With the printed letter by Rudyard Kipling on the verso of the dedication leaf. On the A. Edward Newton list of "One Hundred Good Novels." With the John C. Eckel bookplate.

» 280 « BULWER, EDWARD GEORGE, LORD LYTTON • Eugene Aram. A Tale. 3 vols., 12mo, original boards, paper labels, uncut; rebacked with original labels preserved, inner hinges cracked, edges of covers slightly frayed, and labels very slightly defective. In a half blue morocco slip case. London, 1832

FIRST EDITION. Tipped in vol. I is an A.L.s. by the author, 2 pp., small 4to, London, September 7, 1846. To a Mr. Archer, about 230 words. A letter concerning the copyright law between England and Prussia. The name "Thos. Yarde" is inscribed on the inner side of the front covers.

» 281 « BULWER, EDWARD GEORGE, LORD LYTTON • The Caxtons. A Family Picture. 3 vols., 12mo, original brown cloth, uncut; covers slightly rubbed or slightly stained, one inner hinge cracked, a few small tears in the backstrips, and new end-papers in two vols. Edinburgh, 1849

FIRST EDITION IN BOOK FORM. With the half-titles.

» 282 « BUNBURY, HENRY • Annals of Horsemanship. *17 colored plates by Bunbury.* 8vo, full red morocco, sides with gilt fillet borders, gilt back and top, uncut, by SANGORSKI & SUTCLIFFE. Dublin, 1792

A FINE COPY on large paper.

An Excessively Rare Book

» 283 « BUNYAN, JOHN • The Pilgrim's Progress . . . [Part I]. *Frontispiece portrait and 3 woodcuts.* 18mo, full green crushed levant morocco, Jansen style, gilt edges, by RIVIERE; a few trifling defects.

London: Printed for Nathanael Ponder, 1682

The excessively rare Eighth Edition, with additions. This copy contains a fine impression of the frontispiece portrait on the recto of which is the following: "Advertisement. The Pilgrims Progress having found good Acceptance among the People, to the carrying off the Fourth Impression, which had many Additions, more than any preceding and the Publisher observing, that many persons desired to have it illustrated with Pictures hath endeavoured to gratifie them therein: And besides those that are ordinarily Printed to the Fifth Impression hath provided Thirteen Copper Cuts curiously Engraven {*sic*} for such as desire them."

The four pages of book advertisements, frequently missing, are present at the end of this copy. Pages 145 to 168 are misnumbered 135 to 158. This copy measures 5½ by 3⅛ inches.

This copy has been compared with those in the New York Public Library. The portrait in this copy is the same as the portraits in the fifth and eighth editions, having the text on the recto. The seventh edition contains the same portrait but there is no text on the recto.

[See illustration]

» 284 « BUNYAN, JOHN • The Pilgrim's Progress from this World to That which is to Come. *With illustrations.* 12mo, full brown levant morocco, gilt paneled back and sides, gilt edges, by ROGER DE COVERLY. London, 1755

A FINE COPY. Contains the Three Parts, also "The Life and Death of Mr. John Bunyan."

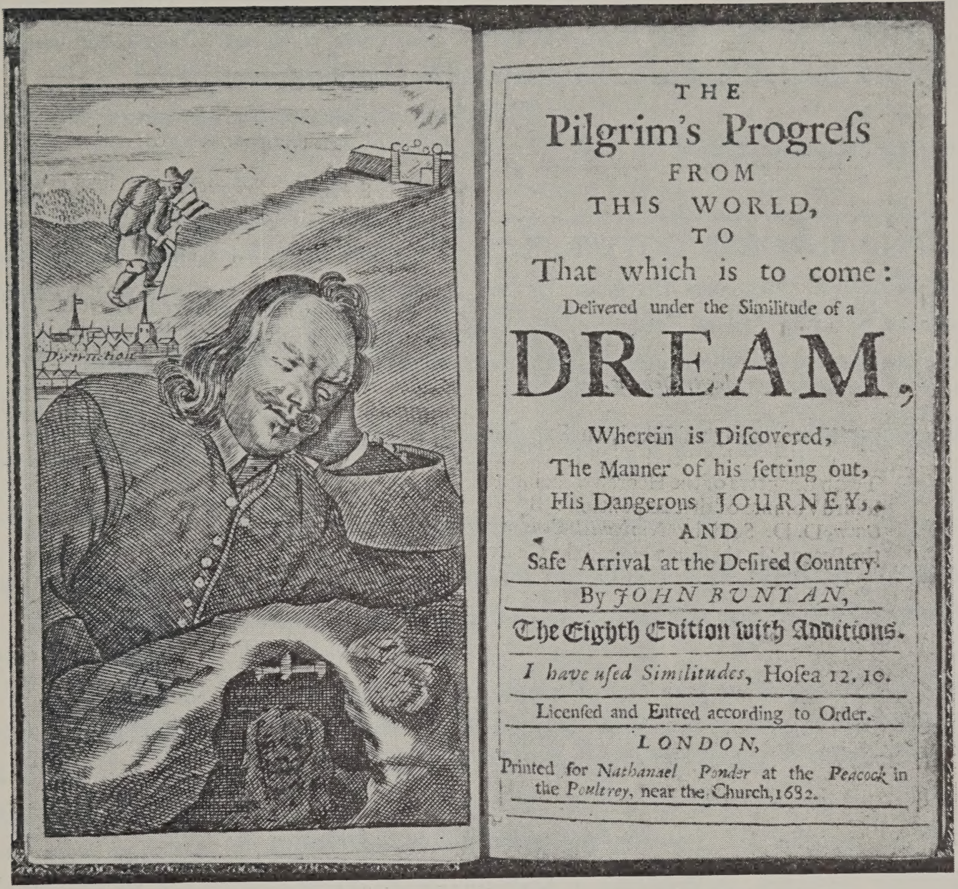
» 285 « BUNYAN, JOHN • A Relation of the Imprisonment of John Bunyan, Minister of the Gospel at Bedford, in November, 1660 . . . Written by himself, and never before published. 12mo, old calf; hinges cracked, and a few other small cover defects. London: Printed for James Buckland, 1765

FIRST EDITION. A catalogue description of the work is pasted down on the front fly-leaf.

» 286 « BUNYAN, JOHN • The Pilgrim's Progress from this World to that which is to Come, delivered under the Similitude of a Dream. 12mo, full contemporary calf, leather label; a few binding defects, two end-papers defective, a few pages slightly torn, and some foxing in text.

Philadelphia: Printed and sold by John M'Culloch, 1789

Contains the three parts, each with a separate title-page.



THE
Pilgrim's Progreſs
FROM
THIS WORLD,
TO
That which is to come:
Delivered under the Similitude of a
DREAM,
Wherein is Diſcovered,
The Manner of his ſetting out,
His Dangerous JOURNEY,
AND
Safe Arrival at the Deſired Country.
By *JOHN BUNYAN*,
The Eighth Edition with Additions.
I have uſed Similitudes, Hoſea 12. 10.
Licenſed and Entred according to Order.
LONDON,
Printed for *Nathanael Ponder* at the *Peacock* in
the *Poultrey*, near the Church, 1682.

THE EXTREMELY RARE EIGHTH EDITION

[Number 283]

» 287 « BUNYAN, JOHN • Divine Emblems: or, Temporal Things Spiritualized. Fitted for the use of Boys and Girls. *Illustrated with cuts.* 24mo, old boards; covers slightly stained, and a few other small cover defects.

Philadelphia: Printed for Mathew Cary, 1796

SECOND AMERICAN EDITION.

» 288 « BURGHER, GOTTFRIED A. • Leonora. Translated from the German of Gottfried Augustus Burgher, by W. R. Spencer. *With 5 plates and vignettes, drawn by Lady Diana Beauclerc, engraved by Bartolozzi, Harding and Birrell.* 4to, contemporary marbled board sides, calf back and corners; slightly rubbed.

London, 1796

FIRST ENGLISH EDITION. With the English and German text. With the Lord Gwydyr bookplate.

Presentation Copy from the Author

» 289 « BURKE, EDMUND • A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. 8vo, old vellum; covers somewhat stained.

London, 1759

SECOND EDITION, with an Introductory Discourse concerning Taste, and several other Additions.

Inscribed on the front fly-leaf: "To His Grace the Lord Primate from the Author." The name "Byrd Beverley" is inscribed on the same fly-leaf. With an unidentified bookplate.

An Inscribed First Edition

» 290 « BURKE, EDMUND • Reflections on the Revolution in France. 8vo, full contemporary calf, leather label (later period); rebacked, and a few repairs in covers.

London, 1790

FIRST EDITION. Inscribed on the title-page: "From the Author to Rich'd Shackleton." On the fly-leaf facing the title-page is the following autograph note: "Burke 1st ed. Presentation copy—The writing on title-page probably in the handwriting of Richard Shackleton (Burke's lifelong friend) Note by Edward Dowden." With writing by two former owners on the recto of the above fly-leaf.

On the Grolier Club's list of "One Hundred Books Famous in English Literature."

[END OF SECOND SESSION]

THIRD SESSION

Thursday, April 17, 1941 at 8:15 p.m.

CATALOGUE NUMBERS 291 TO 426 INCLUSIVE

» 291 « [BURNABY, CHARLES] • Love Betray'd; or, The Agreeable Disappointment. A Comedy. Small 4to, half blue morocco.

London: Printed for D. Brown, 1703

FIRST EDITION. With the half-title. This is a modernization of Shakespeare's *Twelfth Night.* With the Winston H. Hagen bookplate.

» 292 « BURNEY, FRANCES • Autograph Manuscript Fragments from Madame d'Arblay's Journal. 9 pp., 12mo, about 750 words ✣ A.L.s. "W. Macaulay," 4 pp., 12mo, London, July 26, 1842, about 120 words. With addressed envelope ✣ Pamphlet by Mr. Newton entitled "Reflections on the Character of Madame Thrale Piozzi." Privately Printed. A. Edward Newton "Oak Knoll," Daylesford, Pennsylvania, 1921. All tipped within a 4to, half morocco volume.

The first six pages relate to Hester Thrale Piozzi, and begin as follows: "I have lost, now,—just lost, my once most dear, most intimate, & most admired friend, Mrs. Thrale-Piozzi who preserved her fine faculties, her imagination, her intelligence, her powers of allusion & citation, her extraordinary memory & her almost unexampled vivacity in all its brilliancy & variety, to the last of her existence. She was in her 82d year, & yet owed not her death to age, nor to natural decay, but to the effects of a fall in a journey from Penzance to Clifton . . . She was in truth, a most wonderful character, for talents & eccentricity, for wit, genius, generosity, spirit, & powers superlative of entertainment, which would have rendered her a phenomenon had not want of judgment, carelessness of veracity, & passions unguarded & uncontrolled, perversely & ruinously sunk her from the fair height to which she was elevated by her charming qualities. She had a great deal both of good & of not good in common with Madame de Stael Holstein . . ."

On the three remaining pages which belong to another part of her diary, Fanny Burney recounts an amusing anecdote which concerns herself as the author of the famous work *Cecilia.*

✦ *On the page to which part of the diary is tipped, Mr. Newton has written the following: "Fragments of Madame D'Arblay's Journal. Printed only in part.* A.E.N."

» 293 « BURNEY, FRANCES • Autograph Manuscript of "First Edition of Celia Advertisement," 1 p., small 4to, about 90 words. In a cloth portfolio.

A SUPERB AND IMPORTANT MANUSCRIPT by the author of Evelina, reading: "The indulgence shewn by the Public to 'Evelina,' which, unpatronised, unaided, and unowned, past through Four Editions in one Year, has encouraged its Author to risk this Second attempt. The animation of Success is too universally acknowledged, to make the Writer of the following sheets dread much censure of temerity; though the precarriousness of any power to give pleasure, suppresses all vanity of confidence, & sends 'Cecilia' into the World with scarce more hope, though far more encouragement, than accompanied her highly-honoured predecessor, 'Evelina.' July 1782. Vol. I. A. Cecil—."

Accompanying the above is a reproduction of the manuscript, inscribed by Mr. Newton.

A Remarkable Letter from Frances Burney to Her Father about Boswell and Johnson

» 294 « BURNEY, FRANCES • A.L.s., 4 pp., small 4to. Windsor, Sunday, October 24, 1790. To her Father, Dr. Burney, about 675 words; five small defects in the second leaf affecting a few words and the seal. In a celluloid envelope. Enclosed in a cloth portfolio.

Addressed "My Dearest Padre." A long and intensely interesting letter in which Miss Burney relates her experiences with Boswell whom she met at church that morning. It reads in part:

"We now got to the lodge, & I wished him good morning, very sorry I could not ask him in. But the Royal Family being upon the Terrace, he stayed on at the Gate, to talk to me of his own Book, & beg some help from me,—letters, speeches, anecdotes, of any sort, so they tended but to shew Sam as a pleasant fellow, For as a fine solemn one he had appeared over & over!

"He then took out a proof sheet, from his pocket, & read me a letter from dear Dr. Johnson, imitating his manner all the time, strongly, & very truly,—& all before the Lodge! Mrs. Schnellenberg at her Window! &, in common with all that passed by, concluding some new madman was preparing a Petition for the King!

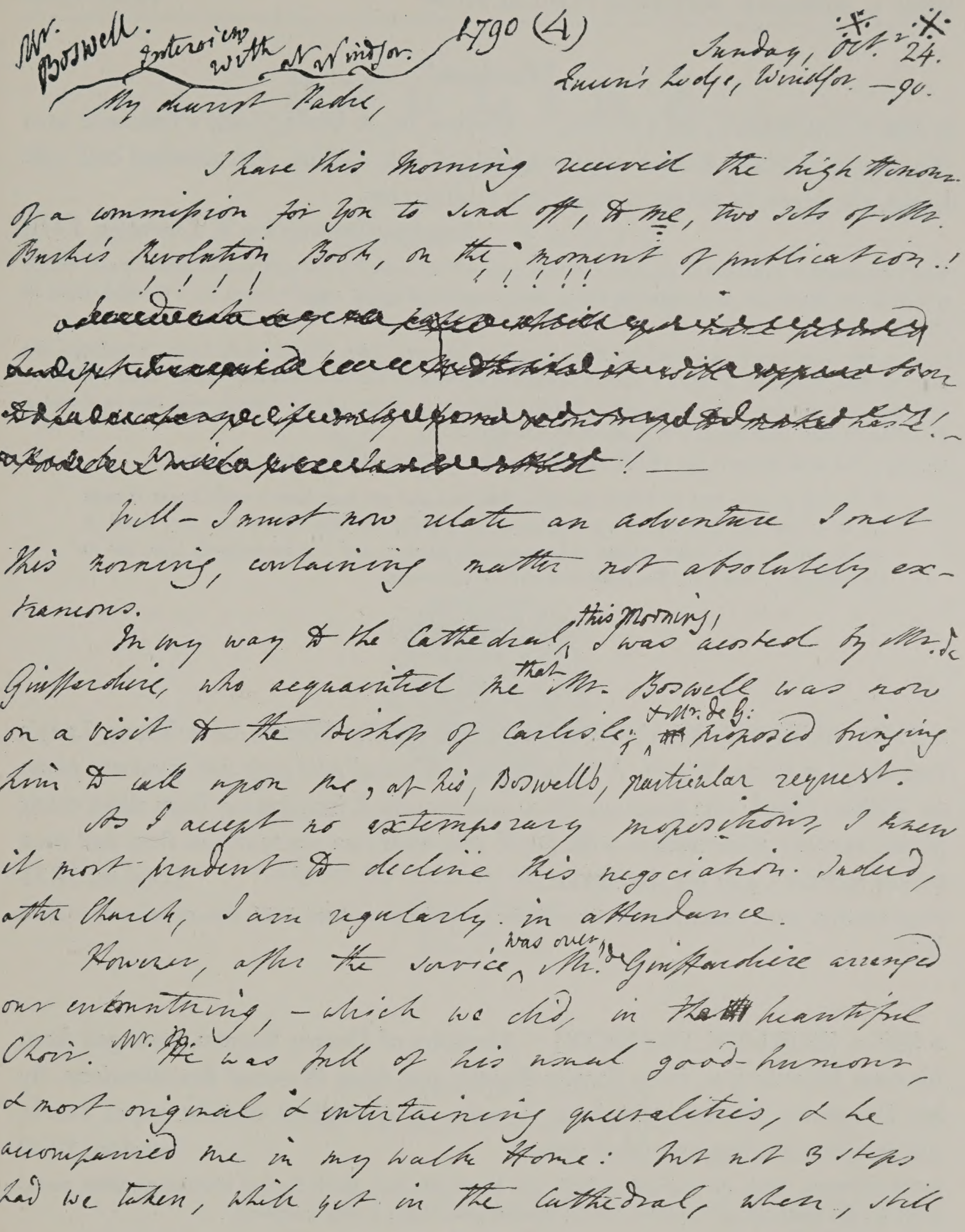
"He told me repeatedly how much I should oblige & honour myself by giving him any thing I possessed of Dr. Johnson's, & yet undetook to tell the world he had forced my compliance, if that would be more agreeable to me! He assured me he had followed this plan already, & instanced to whom, & that the lie was upon his conscience, though every thing must be sacrificed to obtain materials for his Book—of which he assured me I should be never tired."

With some deletions and a few corrections in the hand of Miss Burney. With a photostat and a transcript of the letter.

[See illustration]

» 295 « BURNEY, FRANCES • A.L. unsigned. One p., 12mo, about 40 words. Addressed to "Martin Burney, Esq." Defective at inner fold affecting two or three words slightly.

"All the Courtiers I have left at Windsor are men of business & punctuality, compared with a certain young lawyer who made one appointment for a wednesday evening & another for a Sunday & observed neither—leaving a fair young damsel vainly sighing for his presence . . ."



Mr. Boswell. Interview with at Windsor. 1790 (4)

Sunday, Oct.r 24.
Queen's Lodge, Windsor. —90.

My dearest Padre,

I have this Morning received the high Honour of a commission for You to send off, to me, two sets of Mr. Burke's Revolution Book, on the moment of publication.! !!!! !!!!!

[illegible] ! —

Well — I must now relate an adventure I met this morning, containing matter not absolutely extraneous.

In my way to the Cathedral, this Morning, I was accosted by Mr. de Guiffardiere, who acquainted me that Mr. Boswell was now on a visit to the Bishop of Carlisle; & Mr. de G. proposed bringing him to call upon me, at his, Boswell's, particular request.

As I accept no extemporary propositions, I knew it most prudent to decline this negociation. Indeed, after Church, I am regularly in attendance.

However, after the service was over, Mr. de Guiffardiere arranged our encountering, — which we did, in the beautiful Choir. ~~He~~ Mr. B. was full of his usual good-humour, & most original & entertaining generalities, & he accompanied me in my walk Home: but not 3 steps had we taken, while yet in the Cathedral, when, still

FRANCES BURNEY'S LETTER ABOUT JOHNSON AND BOSWELL

[Number 294]

"Evelina"

» 296 « [BURNEY, FRANCES] • Evelina, or, A Young Lady's Entrance into the World. *3 plates inserted as frontispieces.* 3 vols., 12mo, full mottled calf, gilt backs, gilt edges, by RIVIERE. In a cloth folding case.

London: Printed for T. Lowndes, 1778

THE EXTREMELY RARE FIRST EDITION. A fine copy of the author's first and most famous book, which possesses the particular distinction of being the first great English novel written by a woman. Rare in any condition.

Laid in vol. I is a card inscribed by Mrs. Piozzi as follows: "Mrs. Piozzi sends Com. & requests the hon: of Mrs. Bourdois' & Miss Burney's Company to a mere Tea & Talk Party: 26th: They will however have the Pleasure of meeting Mrs. & Miss Stratton; & Some of the Friends who met in Camden Place last Fryday. Gay Street No. 8. Monday 22d March."

On the A. Edward Newton list of "100 Good Novels." With the Henry Huth bookplate.

> ✦ *But try to get a copy of Fanny Burney's 'Evelina,' and you may have to wait a year or more for it. It was the first book of an unknown young lady: the first edition was very small, it was printed on poor paper, proved to be immensely popular, and was immediately worn out in the reading . . ."*—A.E.N., *The Amenities of Book-Collecting.*

[See illustration]

» 297 « BURNEY, FRANCES • Evelina: or The History of a Young Lady's Introduction to the World. A New Edition. *Colored title-page and 6 colored plates by William Heath;* one plate cut down and mounted, imprint cut from three other plates, another plate backed with paper and with two restorations. 8vo, full blue levant morocco, gilt top, by ROOT. London, 1821

FIRST EDITION WITH THESE PLATES. Though the printed title is dated 1821, the colored title is dated 1822.

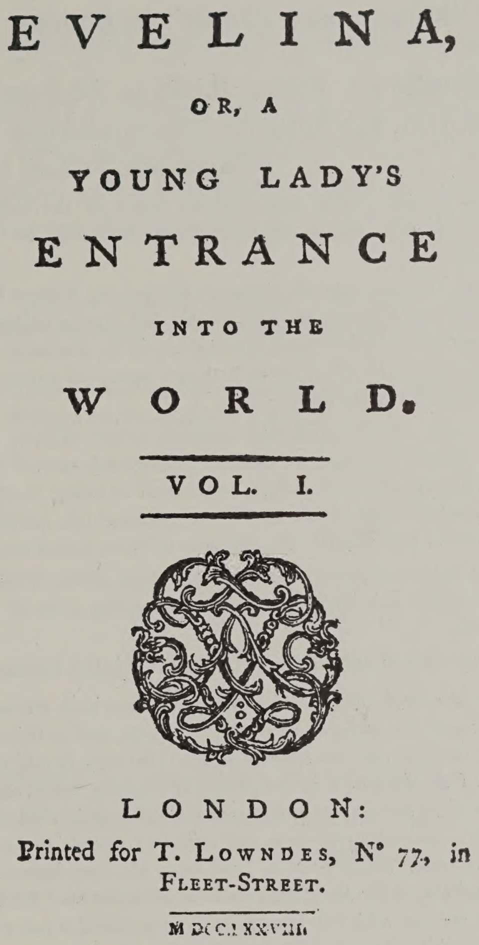
» 298 « [BURNEY, FRANCES] • Memoirs of Doctor Burney, arranged from his own Manuscripts, from Family Papers, and from Personal Recollections. By his Daughter, Madame d'Arblay. 3 vols., 8vo, original boards, paper labels, uncut; some binding and label defects. London, 1832

FIRST EDITION. With the half-titles. With the Northgate-End Book Society circulation sheet pasted down on the inner side of the front covers; the sheets are more or less mutilated.

» 299 « BURNEY, FRANCES • Memoirs of Doctor Burney. 3 vols., 8vo, original boards, uncut; skillfully rebacked, no labels, new end-papers.

London, 1832

FIRST EDITION. With the half-titles.



EVELINA,

OR, A

YOUNG LADY'S

ENTRANCE

INTO THE

WORLD.

VOL. I.

LONDON:
Printed for T. Lowndes, N° 77, in
Fleet-Street.

MDCCLXXVIII.

THE RARE FIRST EDITION
OF FRANCES BURNEY'S BOOK

[Number 296]

The Famous "Kilmarnock Burns" in Boards, Totally Uncut

» 300 « BURNS, ROBERT • Poems, chiefly in the Scottish Dialect. 8vo, OLD BOARDS, TOTALLY UNCUT. In a full green morocco folding case.

Kilmarnock: Printed by John Wilson, 1786

THE RARE FIRST EDITION of one of the most famous books of the eighteenth century, in boards, totally uncut, measuring 9 by 5⅝ inches. Apparently the first copy in the paper-backed boards to appear at public sale in America.

This publication marks the first volume of poems published by Robert Burns. Many of the sheets were written during the process of printing. 350 of the 612 copies printed were subscribed for, the list of subscribers including many of the most famous names in Scotland, and by the end of August only thirteen copies remained unsold. Of these 612 copies nearly all extant examples are either defective or in condition that cannot be called fine.

This copy shows the following defects: backstrip repaired, covers slightly stained, and edges slightly rubbed, recased, new end-papers, first leaf of preface remargined, second leaf of preface remargined at inner side and corner. Slightly repaired at foot, restoration at lower inner corner of Dd4, and with four or five letters in facsimile; small repair in Ff and pen-and-ink facsimile of one or two letters; repair in Ff2-4 and a few letters in facsimile. The margins of three leaves are slightly defective.

Laid in the volume is an A.L.s. by the prominent Chicago book seller, Walter M. Hill to Mr. Newton in reference to the present copy. Also included is a sheet bearing a list of some of the defects noted above, all in Mr. Hill's hand.

On the Grolier Club's list of "One Hundred Books Famous in English Literature".

> ✦ *"Burns: the first Edinburgh edition, for a song; no Kilmarnock edition—that fine old item which every collector wants has always been excessively scarce; and in this connection let me disinter a good story of how one collector secured a copy. The story is told of John Allan, from whom, as a collector, I am descended by the process of clasping hands. My old friend, Ferdinand Dreer, for more than sixty years a distinguished collector in Philadelphia, was an intimate friend of Allan's, and passed on to me the collecting legends he had received from him. Allan was an old Scotchman, living in New York when the story begins, . . . He had the first Edinburgh edition, and longed for the Kilmarnock—as who does not? He had a standing order for a copy up to seven guineas, which in those days was considered a fair price, and finally one was reported to him from London at eight. He ordered it out, but it was sold before his letter arrived, and he was greatly disappointed. Some time afterward a friend from the old country visited him, and as he was sailing, asked if he could do anything for him at home. 'Yes,' said Allan, 'get me, if you possibly can, the Kilmarnock edition of Burns.' His friend was instructed as to its scarcity and the price he might have to pay for it. On his return his friend, engaged as usual in his affairs, discovered that one of his workmen was drunk. In those days it was not considered good form to get drunk except on Saturday night. How could he get drunk in the middle of the week? Where did he get the money? The answer was that by pawning some books ten shillings had been raised. 'And what books had you?' 'Oh, Burns and some others; every Scotchman has a copy of Burns.' Then, suddenly remembering his old friend in New York, he asked, 'What sort of a copy was it?' 'The old Kilmarnock,' was the reply. Not to make the story too long, the pawn-ticket was secured for a guinea, the books redeemed, and the Kilmarnock Burns passed into Allan's possession . . ."*—A.E.N., *The Amenities of Book-Collecting.*

Robert Browning's Copy Inscribed by Him on the Title-Page

» 301 « BURNS, ROBERT • Poems, chiefly in the Scottish Dialect. *Frontispiece portrait, engraved by Beugo after Nasmyth;* faint offset on title-page. 8vo, ORIGINAL BLUE BOARDS, paper label (apparently original), WHOLLY UNCUT; re-backed, and a piece torn from the back end-paper. In a full red morocco solander case. Edinburgh, 1787

FIRST EDINBURGH EDITION, with the misprint "stinking" corrected to "skinking" on p. 263. The name "Roxburgh" is misspelled "Boxburgh" in this copy. With the half-title. A tall copy, measuring 8⅞ by 5¾ inches.

Robert Browning's copy, inscribed by him on the title-page: "Robert Browning. April 27.'89." With the Thomas Fraser Duff, and William H. Dunwoody bookplates.

» 302 « [BURNS, ROBERT] • Autograph Poems and Letters of Robert Burns in the collection of R. B. Adam. *Frontispiece portrait.* 4to, original linen-backed boards, uncut. Buffalo, Privately Printed, 1922

LIMITED EDITION. Mr. Newton's name and place of residence are inscribed in pencil on the front end-paper.

» 303 « BURNS, ROBERT • Poems, chiefly in the Scottish Dialect. Size 1½ by 1 inch, boards, uncut and unopened. In a full levant morocco solander case.

Kilmarnock: Printed by John Wilson, 1786
[Reprint, Glasgow: David Bryce, n.d.]

MINIATURE FACSIMILE of the "Kilmarnock Burns."

» 304 « BURTON, ALFRED • The Adventures of Johnny Newcome in the Navy. *16 colored aquatint plates, designed by Thomas Rowlandson and etched by him and W. Read;* slight offsets, imprint cut from a few plates. 8vo, original cloth; some pages slightly foxed, and a very small piece torn from one upper margin.

London, 1818

FIRST EDITION. With the leaf "Advertisement."

» 305 « [BURTON, ROBERT] • The Anatomy of Melancholy, What it is. With all the Kindes, Causes, Symptomes, Prognostickes, and severall Cures of it. In three maine partitions with their severall Sections, Members, and Subsections. Philosophically, medicinally, Historically, opened and cut up. By Democritus Iunior. Small 4to, full green levant morocco, gilt edges, by DE SAUTY; two small repairs in the title-leaf, some margins slightly wormholed, and a number of leaves slightly stained.

Oxford: Printed by John Lichfield and James Short, for Henry Cripps, 1621

FIRST EDITION. With the errors in pagination, the unpaged leaves at the end, and the leaf of errata; the latter leaf is slightly repaired. Somewhat cut down, measures 6⅞ by 5½ inches. With a number of marginal notes and markings in ink in an early hand.

» 306 « [BURTON, ROBERT] • The Anatomy of Melancholy, What it is. With all the Kindes, Causes, Symptomes, Prognostickes, and severall Cures of it. In three maine partitions with their severall Sections, Members, and Subsections. Philosophically, Medicinally, Historically, opened & cut up. By Democritus Junior. *Engraved title-page by C. Le Blon;* slightly stained, repair at lateral margin. Small folio, full contemporary calf, later label; a few cover defects, three leaves slightly torn, and a few somewhat time-discolored.

Oxford: Printed for Henry Cripps, 1628

THIRD EDITION. First Edition with the engraved title-page bearing the portrait of the author. Facing the title-page in this copy is the leaf "The Argument of the Frontispiece"; remargined at inner and lower edge, and with two small restorations in the lateral margin.

"Hudibras"

» 307 « [BUTLER, SAMUEL] • Hudibras. The First Part. Written in the time of the late Wars. ✣ [The Second Part. By the Author of the First.] ✣ [The Third and last Part. Written by the Author of the First and Second Parts.] [With] Butler's Ghost: or, Hudibras. ✣ The Fourth Part. With Reflections upon these Times. [By Thomas Durfey.] Together 4 vols., small 8vo, original or CONTEMPORARY FULL CALF; slightly rubbed, small piece torn from the back fly-leaf of part I, and a small piece torn from the title-leaf of part II, natural paper defect in the margin of two leaves of part I. In a cloth folding case.

[Vol. I:] London: Printed by F. G. for Richard Marriot,
under Saint Dunstan's Church in Fleetstreet, 1663
[Vol. II:] London: Printed by T. R. for John Martyn, and James Allestry, 1664
Vol. III: London: Printed for Simon Miller, 1678
[Vol. IV:] London: Printed for Joseph Hindmarsh, 1682

FIRST EDITIONS. The three parts of Hudibras are of the first issue. On the title-page of the first part the word "Saint" in the imprint is spelled in full; the imprint on the title-page of the second part appears in two lines; in the third part the verso of the title-page is blank, the errata appear on a separate leaf at the end, and the errata are uncorrected in the text. The Imprimatur leaf is present at the front of parts I-II. Part I is believed to be in a unique state, with Signature K in duplicate.

The first part of this work is listed in the Grolier Club's "One Hundred Books Famous in English Literature."

» 308 « [BUTLER, SAMUEL] • Hudibras. The First and Second Parts. Written in the time of the Late Wars. Corrected & Amended, with Several Additions and Annotations, 1674 ✣ Hudibras. The Third and Last Part. Written by the Author of the First and Second Parts, 1678. 8vo, full contemporary red morocco, with Royal Arms on sides with cypher *C.R.* Closely fitting the design are tooled pointillé and tulip sprays, which, with massed scroll corner pieces, form a centre panel. The rest of the sides are covered with flowering rose and tulip pointillé sprays, the whole margined by a narrow dentelle border festooned with shallow pointillé circles. Gilt paneled back, gilt edges, in the style of Samuel Mearno.

London, 1674-8

SECOND EDITIONS.

Charles the Second's copy. A fine example of English binding. With the First Viscount Eversley bookplate.

» 309 « BUTLER, SAMUEL • Hudibras, A Poem . . . To which is prefixed, a Life of the Author. *12 colored aquatint plates, designed and etched by J. Clarke;* slight offsets, and a few plates very slightly time-discolored. 2 vols., 8vo, full contemporary red straight-grain morocco, gilt backs, gilt borders on sides, gilt edges. London, 1819

FIRST EDITION with these illustrations.

» 310 « BUTLER, SAMUEL • Erewhon or Over the Range. 12mo, original cloth, uncut. London, 1872

FIRST EDITION.

» 311 « BUTLER, SAMUEL • Life and Habit. 12mo, original cloth; covers slightly puckered. London, 1878

FIRST EDITION.

» 312 « BUTLER, SAMUEL • Evolution, Old and New. 12mo, original cloth, uncut. London, 1879

FIRST EDITION. This copy was apparently issued without advertisements.

» 313 « BUTLER, SAMUEL • Unconscious Memory. 12mo, original cloth. London, 1880

FIRST EDITION. With the slip of errata, and with 32 pp. of advertisements at the end.

» 314 « BUTLER, SAMUEL • Selections from Previous Works. 12mo, original cloth, unopened, with the exception of four leaves. London, 1884

FIRST EDITION. With a leaf of advertisement at the end.

» 315 « BUTLER, SAMUEL • Ex Voto. *Illustrated.* 12mo, original cloth, mainly unopened. London, 1888

FIRST EDITION.

» 316 « BUTLER, SAMUEL • The Authoress of the Odyssey. *Illustrated.* 8vo, original cloth, uncut; slightly rubbed. London, 1897

FIRST EDITION. With the name "J. B. Attay" and date "Sept. 1899" inscribed on the front end-paper.

» 317 « BUTLER, SAMUEL • Erewhon Revisited. 12mo, original cloth. London, 1901

FIRST EDITION. With the slip of errata.

» 318 « BUTLER, SAMUEL • The Way of All Flesh. 12mo, original red cloth, gilt top; one inner hinge cracked, and three or four small faint stains on the covers. In a half morocco folding case. London, 1903

FIRST EDITION. Irrespective of the slight defects noted, a fine copy of a book seldom found in good condition. The name "H. A. Little" is inscribed on the half-title.

On the A. Edward Newton list of "One Hundred Good Novels."

> ✦ *"Just here I would like to remark that for several years I have been seeking, without success, a copy of the first edition of that very remarkable book, Samuel Butler's 'The Way of All Flesh.'"*
> —A.E.N., *The Amenities of Book-Collecting.*

» 319 « BUTLER, SAMUEL • The Note-Books of Samuel Butler. Selections arranged and edited by Henry Festing Jones. *Portrait by Emery Walker.* 12mo, original cloth, uncut. London, 1912

FIRST EDITION.

» 320 « BUTLER, SAMUEL • The Humour of Homer and Other Essays. Edited by R. A. Streatfeild. *Portrait.* 12mo, original cloth, uncut. London, 1913

FIRST EDITION.

» 321 « [BUTLER, WILLIAM A.] • Nothing to Wear: A Poem of Transatlantic Origin. *12 colored plates.* Square 12mo, original cloth-backed pictorial boards, stucco binding, loose as usual. London, 1859

FIRST EDITION with these illustrations.

» 322 « [BYRON, GEORGE GORDON, LORD] • English Bards, and Scotch Reviewers. A Satire. 12mo, original printed boards, uncut; hinges cracked, about half of the backstrip supplied, and slightly chipped. In a morocco-backed cloth slip case. London [1809]

FIRST EDITION. Second Issue, with the preface added. With the R. B. Adam bookplate.

Presentation Copy from Lord Byron

» 323 « BYRON, GEORGE GORDON, LORD. Childe Harold's Pilgrimage. A Romaunt. [Cantos I-II.] *Facsimile letter.* 4to, full old russia, gilt back, gilt borders on sides, gilt edges; several lower margins slightly stained. In a cloth folding case. London, 1812

FIRST EDITION. This copy has the replaced leaf constituting pp. 189-190, with the title to the poem reading "Written beneath a Picture." In the leaf that was canceled the poem was entitled "Written beneath a Picture of J-V-D."

Presentation copy from the author, inscribed on the front fly-leaf: "To Mrs. Dallas with best compliments from the Author." The recipient was apparently the wife of Byron's relative, Robert Charles Dallas.

A Superb Copy of the Rare First Edition of the "Waltz"

» 324 « [BYRON, GEORGE GORDON, LORD] • Waltz: An Apostrophic Hymn. By Horace Hornem, Esq. 4to, full blue levant morocco, gilt top, by RIVIERE. In a cloth slip case. London: Printed by S. Gosnell, 1813

THE RARE FIRST EDITION. A superb copy. Measures 10 by 7⅞ inches. This poem was sent to John Murray, who was instructed by Byron to publish it anonymously. Murray not only disguised the author, but also himself, as he published the verses through another firm. A tiny hole shows in the upper corner of the final leaf of text.

[See illustration]

» 325 « [BYRON, GEORGE GORDON, LORD] [JOHN W. POLIDORI] • The Vampyre; A Tale. 8vo, half blue morocco, gilt top. London, 1819

FIRST EDITION. At the time of publication this was attributed to Byron.

The Rare Suppressed Edition with Additional Pages

» 326 « BYRON, GEORGE GORDON, LORD • [Correspondence of Lord Byron with his relative Robert Charles Dallas, and his Mother the Honourable Catherine Gordon Byron]. 4to, full contemporary calf; hinges cracked, and covers slightly rubbed. In a cloth folding case. [London, 1824]

A UNIQUE COPY of the extremely rare suppressed edition, with the ninety-six additional pages. See below for bibliographical data concerning the above.

The work was issued without a title-leaf. Inserted in the volume is a manuscript title-leaf in the handwriting of Robert Charles Dallas, reading as follows:

"Private Correspondence of Lord Byron including his letters to his Mother written from Portugal, Spain, Greece and other parts of the Mediterranean in the years 1809, 1810, & 1811. Connected by Memorandums and Observations forming a Memoir of his Life from the year 1808 to 1814. By R. C. Dallas Esq." Beneath this inscription, Dallas writes:

"The following sheets were the whole that were printed when an Injunction was obtained from the Court of Chancery on the 7th July 1824 at the suit of Messrs Hobhouse and Hanson Executors to the late Lord Byron to restrain the publication of the work.—

"A few copies of the printed sheets have been presented to several friends, as far as page 168 being all the sheets that had been struck off, but the following Work contains to page 264 being 12 sheets more which had been set up but not put to press—this is the only copy in existence which contains these additional leaves.—"

Laid in the volume is an A.L.s. by Miss Emily Colles, a descendant of Mrs. Robert Charles Dallas, 2 pp. London, Jan. 24, 1929. This letter refers to the presentation copy of Childe Harold's Pilgrimage [*Vide* no. 323 in this catalogue.] and to the above copy: "... In my copy there is a statement in the handwriting of R. C. Dallas that this is the only complete copy existent. The two books are the property of my Mother whose name was Dallas before she married and who is the Great-Grand-Daughter of Robert Charles Dallas who was associated with Byron in the publication of Childe Harold. The books have never been out of the possession of her family..."

Writing of Mr. Newton's copy, Thomas J. Wise states: "No other example of the additional pages is known". Inscribed on the inner side of the front cover is the name "Alexander Robert Charles Dallas" and the date "January 1825." With an unidentified watercolor bookplate.

WALTZ:

AN

APOSTROPHIC HYMN.

BY

HORACE HORNEM, ESQ.

" *Qualis in Eurotæ ripis, aut per juga Cynthi*
" *Exercet* DIANA *choros.*"—OVID.

London:

PRINTED BY S. GOSNELL, LITTLE QUEEN STREET, HOLBORN,
FOR SHERWOOD, NEELY, AND JONES, PATERNOSTER ROW.

1813.
(Price Three Shillings.)

A UNIQUE COPY OF BYRON'S ANONYMOUS POEM

[Number 324]

» 327 « CABELL, JAMES B. • Jurgen. 12mo, original cloth, uncut, many leaves unopened, with the dust jacket; the jacket slightly defective.

New York, 1919

A SUPERB COPY of the First Edition. First Issue, measuring about 1¼ inches across the top of the covers.

» 328 « CABELL, JAMES B. • Jurgen. *With illustrations and decorations by Frank C. Papé,* and an Introduction by Hugh Walpole. 8vo, original cloth, uncut.

London, 1921

FIRST ENGLISH AND ILLUSTRATED EDITION. Limited Edition.

» 329 « CAMPBELL, THOMAS • Gertrude of Wyoming; A Pennsylvania Tale, and Other Poems. 4to, full mottled calf. London, 1809

FIRST EDITION. With an unidentified bookplate.

» 330 « [CAMPE, J. HEINRICH] • The New Robinson Crusoe; An Instructive and Entertaining History, for the Use of Children of Both Sexes. Translated from the French. *Illustrated with 14 fine plates by John Bewick.* 2 vols., 12mo, full mottled calf, gilt backs, gilt edges, by RIVIERE.

London: Printed by John Stockwell, 1788

THE RARE FIRST ENGLISH EDITION. A fine copy. Although the title-pages called for thirty-two cuts, apparently but fourteen were issued in the work. The plates in this copy do not form part of the pagination. Vol. I is paginated [5-] 173. This latter page displays the words "End of the First Volume." The second volume is paginated [3-] 156. Page 156 displays the words "End of the Second Volume." Each volume contains a frontispiece, followed by the title-leaves, then A3. A few of the plates are partly colored by hand.

The final paragraph in vol. II reads: "My dear children, I doubt not that you will afford me every proof of your attention and docility, and this very night begin to to *(sic)* put in practice the good advice which I have just now given you."

» 331 « CARELESS, JOHN • The Old English 'Squire. *With 24 fine colored plates by One of the Family;* slight offsets. Imp. 8vo, contemporary marbled board sides, roan back and corners; somewhat rubbed, inner hinges cracked, and an end-paper lacking at the back. London, 1821

FIRST EDITION. With the half-title. With the stamp of a former owner on the front end-paper.

» 332 « CAREW, THOMAS • Poems. Small 8vo, original or contemporary calf; three or four very small defects in the covers. In a cloth slip case.

London: Printed by I. D. for Thomas Walker, 1640

FIRST EDITION. In this copy the poem "Epitaph on the Lady S, Wife to Sir W. S." has 19 lines. Loosely laid in the volume is another leaf bearing the same epitaph, but having 20 lines with different setting of type, and other differences in spelling and alignment.

Leaf 08 bears the title-page to "Coelum Brittanicum," also dated 1640, and the text follows with both pagination and signatures continuous. At the end is the notice about "The Songs and Dialogues," and following the first title-page is a leaf of "Errates," with the imprimatur dated "April. 29, 1640" on the verso. With the E. M. Cox bookplate.

» 333 « [CARLYLE, THOMAS] • German Romance: Specimens of its Chief Authors; with Biographical and Critical Notices. 4 vols., 12mo, original green cloth, paper labels, uncut; backstrips faded, somewhat worn. Edinburgh, 1827

FIRST EDITION. With the half-title and engraved title-page in each volume.

» 334 « CARLYLE, THOMAS • The French Revolution: A History. 3 vols., 12mo, original boards, uncut; rebacked with the original labels preserved, new end-papers in vols. I and III, edges of covers slightly worn, two hinges cracked, and labels slightly defective. In a cloth slip case. London, 1837

FIRST EDITION of Carlyle's outstanding contribution to English literature. With the half-titles, and with the 2 pp. of advertisements at the end of vol. II. The name "Rich'd Smith" is inscribed on the front end-paper of vol. II.

» 335 « CARLYLE, THOMAS • Critical and Miscellaneous Essays. Collected and Republished. 5 vols., 12mo, original cloth, uncut; slightly rubbed or worn, inner hinges cracked, small stains in text. London, 1842

SECOND EDITION. THOMAS CARLYLE'S COPY, with the following interesting autograph inscription on the title-page of vol. I: "The Author reserves to himself the right of translating this Work. T. Carlyle." With an autograph notation by the author on six of the pages; one of the notes is deleted. Writing by a former owner on the front end-paper of vol. I.

Presentation Copies from the Author

» 336 « CARROLL, LEWIS • Alice's Adventures in Wonderland, 1872 ✣ Through the Looking-Glass, and What Alice Found There, 1872, First Edition. Together 2 vols., 12mo, original cloth, gilt edges; inner hinges of both vols. cracked, covers slightly rubbed. In a full red levant morocco solander case.

London, 1872

The first work bears the following autograph inscription on the half-title: "Violet Mary Ann Eliza Molyneux from the Author. Sept. 18, 1873." The second work is inscribed on the half-title: "Agnes Elizabeth Sophia Molyneux from the Author. Sept. 18, 1873."

» 337 « CARROLL, LEWIS • Alice's Adventures Under Ground. *Illustrated by the author.* 12mo, original red cloth, gilt edges. London, 1886

FIRST EDITION. With the Robert Peel Sheldon bookplate.

» 338 « [CARROLL, LEWIS] • A List of the Writings of Lewis Carroll (Charles L. Dodgson). In the Library at Dormy House, Pine Valley, New Jersey. Collected by M. L. Parrish, 1928 ✣ A Supplementary List of the Writings of Lewis Carroll . . . Collected by M. L. Parrish, 1933. *Both works illustrated.* Together 2 vols., royal 8vo, full original morocco, gilt tops, uncut.
[Philadelphia:] Privately Printed, 1928-33

EACH WORK IS ONE OF 66 COPIES. Tipped in the first work is a leaf of errata.

» 339 « CASANOVA, JACQUES • Memoirs. Written by himself. Now for the First Time Translated into English. 12 vols., 12mo, original vellum boards, uncut; binding soiled. [London] Privately Printed, 1894

Two Leaves from the First Book Printed in the English Language

» 340 « CAXTON, WILLIAM • Two leaves from "The Recuyell of the Historyes of Troye. *Gothic type, 31 long lines to the page.* Bound into a 4to volume, full red levant morocco, gilt with a floral medallion in centres of each cover, the front one displaying the following "Caxton, 1471," inner gilt borders, by BEDFORD.

TWO RARE AND PRECIOUS LEAVES PRINTED BY CAXTON, who introduced printing into England.

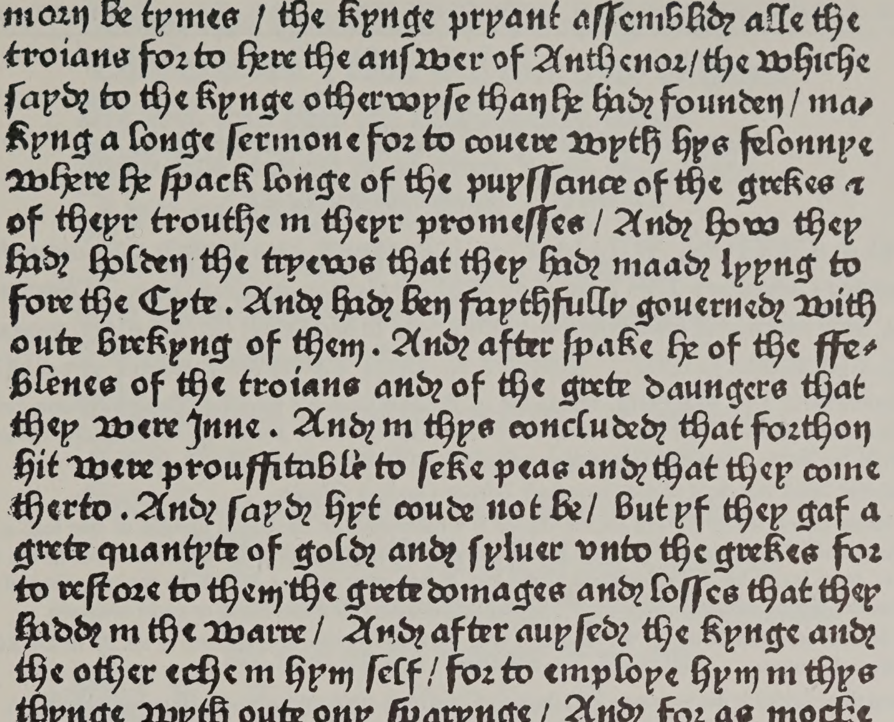
Inserted in the volume is an A.L.s. by Seymour de Ricci, the great bibliographer. The letter relates to this work so we quote it for its bibliographical information: "19 Dec. 1919 . . . Dear Mr. Newton. In W. Blades, 'The life and typography of William Caxton,' vol. II (London, 1863.4o) p. 260 we read: The Recuyell—'Three libraries in America—the Astor and Mr. Lenox's, in New York, and the Loganian Library, Philadelphia, possess each 2 leaves of 'The Recuyell' being portion of a fragment purchased some years ago by a London bookseller.' Further details are given in Blades' later work The biography and typography of William Caxton. Second ed. (London, 1882.12o) p. 173 (under the heading of the French *Recueil.*

" 'A fragment of eight leaves was purchased some years ago by a bookseller, and made into four thick volumes, each volume having two printed leaves with a hundred blank leaves on each side. These were all disposed of as specimens to lie open in the show-cases of museums.'

"I thought you might be glad to have these two records of your folios. You are now the only private collector to own a single leaf of Caxton's first book.

"Of the book itself 17 copies are known, 10 being in public libraries the six lucky owners being Mr. Morgan (two copies), Mr. Huntington, Mr. C. Pforzheimer, the Marquess of Bath, Mr. T. Fitzroy Fenwick and an anonymous English collector . . ." With the John V. L. Pruyn bookplate.

[See illustration]



morn be tymes / the kynge pryant aſſemblid alle the troians forto here the anſwer of Anthenor/the whiche ſayd to the kynge otherwyſe than he had founden / makyng a longe ſermone for to couere wyth hys felonnye where he ſpack longe of the puyſſance of the grekes & of theyr trouthe in theyr promeſſes / And how they had holden the tryews that they had maad lyyng tofore the Cyte. And had ben faythfully gouerned with oute brekyng of them. And after ſpake he of the ffeblenes of the troians and of the grete daungers that they were Inne. And in thys concluded that forthon hit were prouffitable to ſeke peas and that they come therto. And ſayd hyt coude not be/ But yf they gaf a grete quantyte of gold and ſyluer vnto the grekes for to reſtore to them the grete domages and loſſes that they hadd in the warre / And after auyſed the kynge and the other eche in hym ſelf / for to employe hym in thys thynge wyth oute ony ſparynge / And for as moche ſayd Anthenor as I can not knowe at thys tyme alle theyr wylle / I wolde that ye wold late Eneas goo wyth me vnto them for to knowe better theyr wylle and to thende that they beleuyd vs better / Euery man alowed the wordes of Anthenor. And than wente he and Eneas vnto the grekes / and wyth hem the kynge Caſſilyus.

Whan the counceyll was fynyſſhyd and alle doon/the kynge Pryant entryd in to hys chambre and began to wepe right ſtrongly as he that apperceyuyd well the trayſon / And playned ſore the deth of hys ſon̄es and alſo the grete domage that he bate / And yet that worſte is that he muſte bye hys

A PAGE FROM THE FIRST BOOK PRINTED IN ENGLISH

Sixty-Five Leaves of Caxton's Printing from Chaucer's "Canterbury Tales"

»341« CAXTON, WILLIAM • [GEOFFREY CHAUCER.] *65 leaves from Chaucer's Canterbury Tales printed by William Caxton, in black letter. 29 lines to the page, some rubricated initial letters.* Small 4to, full reddish brown niger morocco, by D. C[OCKRELL]. 1900. [Westminster, *circa* 1478]

AN IMPORTANT AND BEAUTIFUL SPECIMEN of William Caxton's printing. These fragments belong to the Second Nonnes Tale, the Tales of the Canon's Yeoman, The Doctor of Physick, The Pardoner, Ryme of Sir Topaz, Chaucer's Tale, etc.

FROM THE FIRST EDITION of the *Canterbury Tales* of Geoffrey Chaucer.

The leaves measure 9¼ by 7⅜ inches. There is a restoration to the blank margin of one leaf, a tear has been skillfully repaired in another leaf, repairs to lower portions of three leaves affecting the text. One of these leaves has a tear repaired at the top. A few other trifling defects. In the trimming of this volume the binder's shears have slightly affected the first lines in about seven or eight instances.

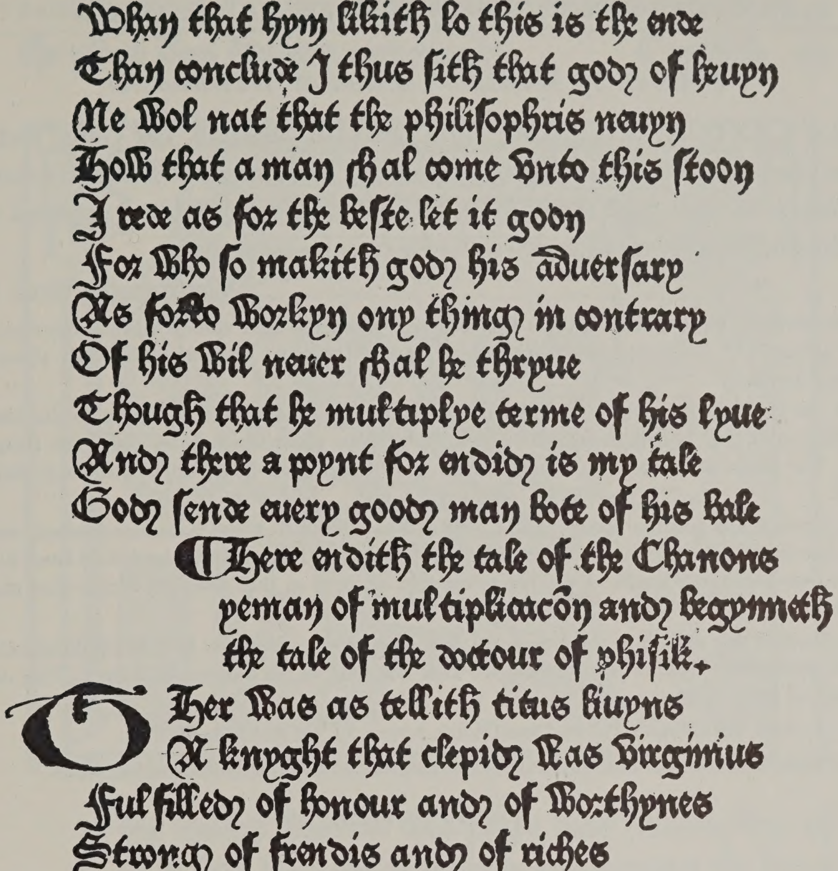
This volume was sold in the L. W. Hodson's sale, December 1906, and appears as no. 28 in De Ricci's *A Census of Caxtons.*

Among these leaves is the very rare leaf, the verso of which displays the twelve lines beginning

> "As thus though that I telle somdeel more
> Of prouerbis than ye haue herd before . . ."

ending with the additional line announcing "Sequitur Chaucers tale."

[See illustration]



Whan that hym likith lo this is the ende
Than conclude I thus ſith that god of heuyn
Ne wol nat that the philiſophris neuyn
How that a man ſhal come vnto this ſtoon
I rede as for the beſte let it goon
For who ſo makith god his aduerſary
As forto workyn ony thing in contrary
Of his wil neuer ſhal he thryue
Though that he multiplye terme of his lyue
And there a poynt for endid is my tale
God ſende euery good man bote of his bale
¶ Here endith the tale of the Chanons
yeman of multiplicacōn and begynneth
the tale of the doctour of phiſik.
There was as tellith titus liuyus
A knyght that clepid was virginius
Ful filled of honour and of worthynes
Strong of frendis and of riches
A doughter he hadde be his wyff
And neuer hadde he mo in al his lif
Fair was this mayde of excellent beaute
Abouen euery wight that men might ſe
For nature hath with ſouereyn diligence
Fourmed her in ſo greet excellence
As though ſhe wolde ſay lo I nature
Thus can I fourme and peynte a creature
Whan that me liſt who can me countrefete
Pigmaleon not though he forge and bete
Or graue or peynt for I dar wel ſeyn

A BEAUTIFUL EXAMPLE OF CAXTON'S PRINTING

[Number 341]

Printed by William Caxton at Westminster

» 342 « CAXTON, WILLIAM • [JACOBUS DE CESSOLIS. The Game and Playe of the Chesse.] *With 24 exceedingly interesting and curious woodcuts. 83 leaves, 29 long lines to the full page.* Small folio, full old calf; rebacked and repaired at corners. In a full tan levant morocco solander case, by RIVIERE.

[Westminster, *circa* 1483]

AN EXCESSIVELY RARE BOOK. This is the second edition, the first edition having been printed at Bruges about 1475. Of the 13 copies located by *De Ricci* only two are perfect and only about six are in private hands.

THIS IS AN EXCEEDINGLY FINE COPY being in almost perfect condition, lacking only the blank leaf at the beginning and Hiii is in facsimile; some leaves have small worm holes and a few margins are stained. The leaves measure 10⅝ by 7¼ inches and the collation is as follows: aii-I-8 in eights; k6; and 1-6.

The woodcuts are of peculiar interest. The first is that of the son of Nebuchadnezzar, named "enylmewdach," described in the text as a "Jolye man without Justyse and so cruel that he did do hewe his faders body in thre hundred pieces and gaf hit to ete and deuoure to thre hondred byrdes that men calle voultres."

Blades classified this edition as rarer than the first. This copy is from the Earl FitzWilliam collection, with his book-label, "Milton. Peterborough." This was sold in the famous William C. Van Antwerp collection, in May, 1922.

Blades, 34; Hain 4901; Cop. I-152,3; Ames-Didbin I-36 to 52; De Ricci 18; Duff 53.

A. E. Newton has illustrated and written about this volume in his *This Book-Collecting Game.*

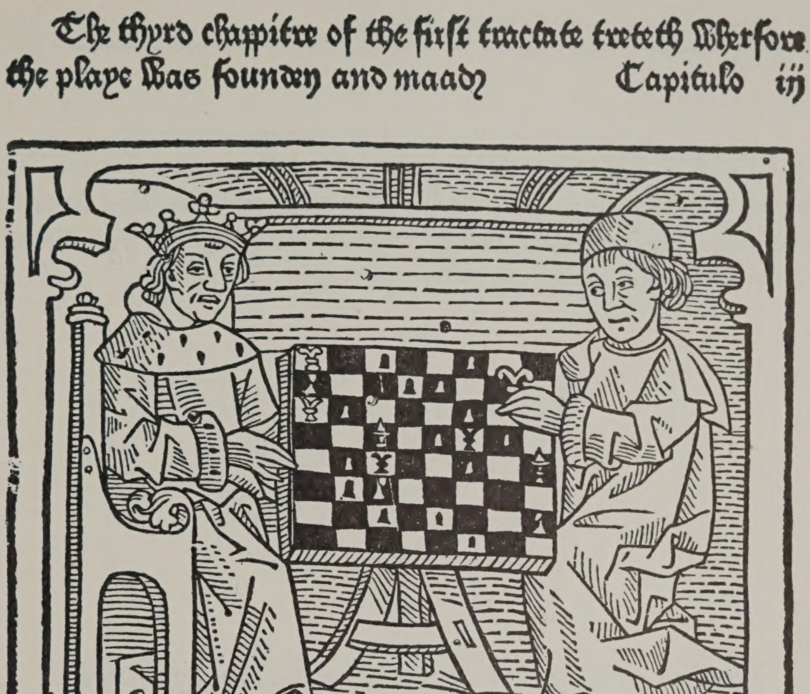
[See illustration]

» 343 « [CAXTON, WILLIAM] • E. GORDON DUFF. William Caxton. *Reproductions.* 4to, original cloth-backed boards, uncut. Chicago: Caxton Club, 1905

ONE OF 148 COPIES. Inserted in a pocket at the back is an original leaf of the first edition of Chaucer's *Canterbury Tales,* printed by William Caxton.

» 344 « [CAXTON, WILLIAM] • An Original Leaf from the Chronicles of England Printed by William Caxton at Westminster in 1480 ✣ William Caxton: An Essay by Holbrook Jackson. Together 2 vols., 4to, original wrappers, uncut. In a full morocco portfolio. London, 1933

EACH WORK IS ONE OF 100 COPIES. The first is signed by the publisher and the second by the author.



The thyrd chapitre of the firſt tractate treteth wherfore the playe was founden and maad Capitulo iij

He cauſes wherfore this playe was founden ben iij t The firſt was for to correcte and repreue the kyng for whan this kyng euylmerodach ſawe this playe / And the barons knyghtes and gentilmen of his court playe wyth the phyloſopher, he merueylled gretly of the beaulte and noueltee of the playe. And deſired to playe agaynſt the philoſopher / The philoſopher anſwerd and ſayd to hym that hit myght not be doon / but yf he firſt lernyd the play The kyng ſayd hit was reſon and that he wold put hym to the payn to lerne hit / Than the phyloſopher began to

FROM "THE GAME AND PLAYE OF THE CHESSE"
PRINTED BY CAXTON

[Number 342]

» 345 « CELLINI, BENVENUTO • The Life of Benvenuto Cellini. Translated by John Addington Symonds. *Printed in Vale type, with a woodcut border.* 2 vols., royal 8vo, linen-backed boards, uncut. [London: Vale Press, 1900]

ONE OF 300 COPIES, printed on hand-made paper.

The Excessively Rare First Translation into English of the World's Greatest Novel

With Apparently Two Unique, Erroneously Numbered, Leaves

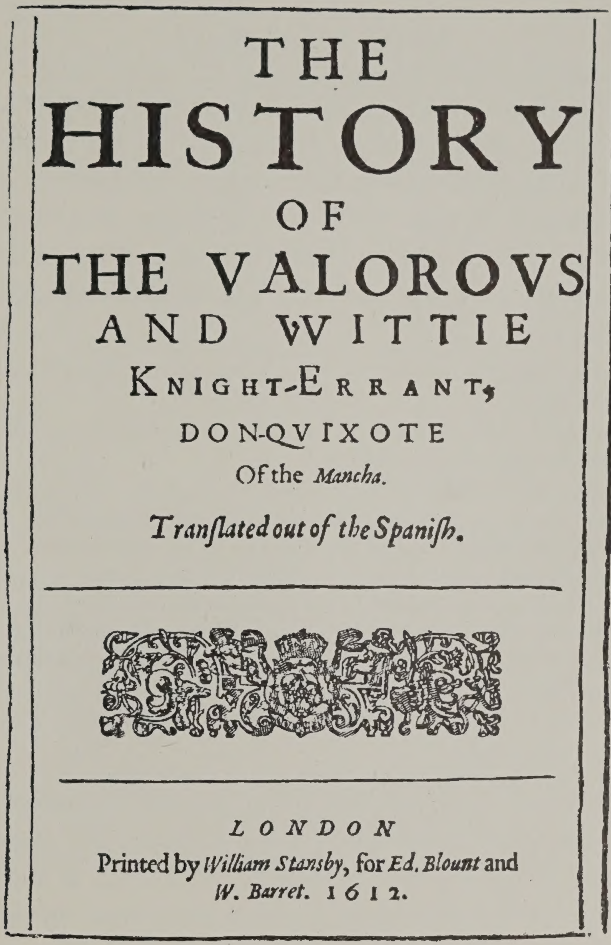
» 346 « CERVANTES, MIGUEL DE • The History of the Valorovs and Wittie Knight-Errant, Don Quixote of the Mancha. Translated out of the Spanish. Square 8vo, original or very early unlettered calf; repair to back cover of binding, short notes in a seventeenth century hand on some pages, skillful restorations to title-leaf and dedication-leaf, a few other almost imperceptible repairs.

London: Printed by William Stansby, for Ed. Blount and W. Barret, 1612

THE EXCESSIVELY RARE FIRST TRANSLATION into English by Thomas Shelton. This volume begins with the title-leaf followed by the leaf of dedication, two leaves of "The Authors Preface to the reader" constituting ℭ3 and ℭ4. The signatures then run from A to Pp2 in eights. Besides the preliminary leaves, the text is paginated from 1 to [598], with "Parts 1, 2, 3, and 4" in the running heads.

Dr. Edwin B. Knowles, Jr., of New York University, writes us: "The census of Thomas Shelton's 1612 translation of *Don Quixote* which I have been taking for the past year has brought to light only seventeen copies. Mr. Newton's is the eighteenth. Twelve of these are held in the United States, but only eight by private individuals. Although all of the copies vary in certain details of pagination and lettering, Mr. Newton's appears to be unique in two respects: page 230 is misnumbered 234 (sig. Q3v) and page 234 is misnumbered 238 (sig. Q5v). It is a fine copy, unusual for its old binding and wide margins."

[See illustration]



THE
HISTORY
OF
THE VALOROVS
AND WITTIE
KNIGHT-ERRANT,
DON-QVIXOTE
Of the *Mancha.*

Tranſlated out of the Spaniſh.

LONDON
Printed by *William Stansby*, for *Ed. Blount* and
W. Barret. 1612.

THE FIRST ENGLISH VERSION OF "DON QUIXOTE"

[Number 346]

The First Complete Edition and the First Translation into Any Language

» 347 « CERVANTES, MIGUEL DE • The History of Don-Quichote. The first parte. Printed for Ed: Blounte. N.p., n.d. [1620] ⁜ The Second Part of the History of the Valorous and witty Knight-Errant, Don Quixote of the Mancha. VVritten in Spanish by Michael Cervantes: And now Translated into English. London: Printed for Edward Blount, 1620. *Each vol. with an engraved frontispiece.* 2 vols., small 4to, full red levant morocco, gilt, inner gilt dentelle borders, gilt edges, by RIVIERE. London, 1620

FIRST EDITION OF THE COMPLETE WORK, that is the Second Edition of the First Part, and the First Edition of the Second Part.

The first volume was issued without a printed title. The engraved titles are present in each work and the printed title is present in the second volume.

AN EXCEEDINGLY FINE COPY WITH BRILLIANT IMPRESSIONS of the engraved title-pages. There is, however, a skillful, practically imperceptible, restoration to lower margin of leaf Kk1 of vol. II, and there are skillful restorations to the last leaf of the same volume affecting the text.

This world famous romance was translated into English by Thomas Shelton. It has become an English classic for the vigor of its language. Duffield, in the preface to his own translation, shows that Shelton based his work on the Brussels edition of 1607. By parallel passages Duffield shows how infinitely preferable Shelton is to any other translator of the seventeenth or eighteenth centuries, such as Phillips, Motteux, Jarvis, or Smollett.

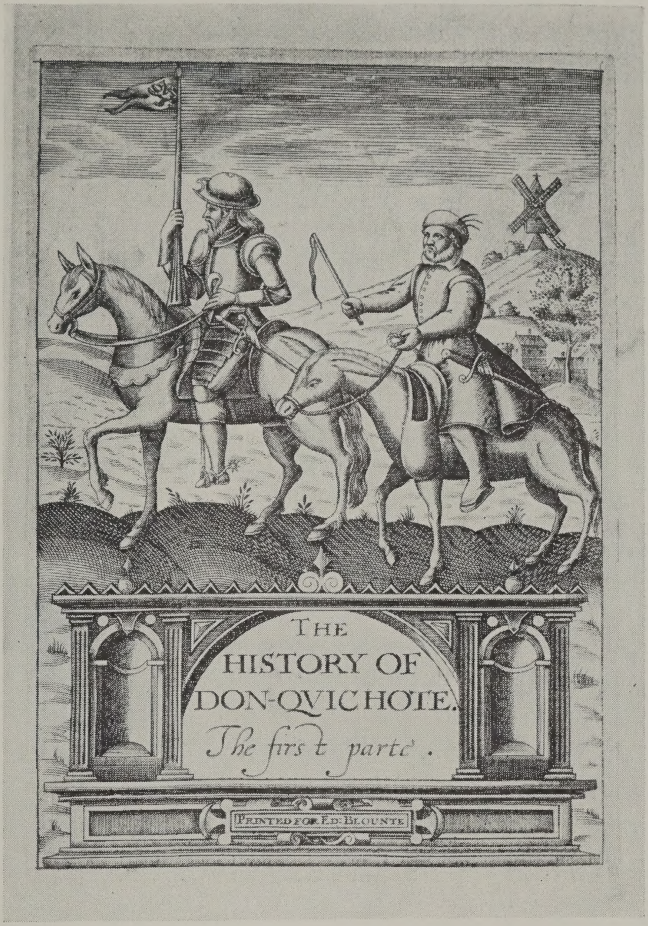
[See illustration]

» 348 « CERVANTES, MIGUEL DE • The Life and Exploits of Don Quixote. de La Mancha. Translated from the Spanish. *Engraved title-pages and portrait;* slightly foxed, *and 24 illustrations by Cruikshank.* 2 vols. in the ORIGINAL 36 PARTS IN 35, 12mo, ORIGINAL PRINTED PINK WRAPPERS, stitched, uncut; two wrappers slightly discolored, another repaired, some backstrips slightly chipped. In a half brown morocco slip case. London, 1828

EXTREMELY RARE in the Original Parts. With the half-titles, and the list of plates. The number legend has been stamped on twenty of the parts. The artist's name is given as "Cruickshank" on the engraved title-pages, while on the front wrapper of parts I-XVIII it is spelled "Cruikshank."

» 349 « CHAMBERS, ROBERT, Editor • The Book of Days. A Miscellany of Popular Antiquities in connection with the Calendar. *Illustrated.* 6 vols., imp. 8vo, full polished calf, gilt fillet on sides, gilt paneled backs, gilt edges, by BRODA. Each volume in a cloth slip-case. London, 1878

FIRST EDITION. EXTRA-ILLUSTRATED and extended from two volumes to six, by the insertion of about 400 engraved portraits and views, a few portraits in colors, by well-known engravers; some plates inlaid to size. With the George C. Thomas bookplate.



THE
HISTORY OF
DON-QVICHOTE.
The first parte.

PRINTED FOR ED: BLOVNTE

THE FIRST COMPLETE EDITION

[Number 347]

"Beautiful and Perfect Copy"—Beverly Chew

» 350 « CHAPMAN, GEORGE • The Whole Works of Homer; Prince of Poetts In his Iliads, and Odysses. Translated according to the Greeke. *Fine impressions of the engraved title-pages to both parts, portrait of Chapman on the verso of the first title-page, and engraved plate "To the Immortall Memorie, of the Incomparable Heroe, Henrye Prince of Wales."* 2 parts in one vol., small folio, full red levant morocco, richly gilt corners, richly gilt back, gilt edges, by LLOYD & WALLIS.

At London: Printed for Nathaniell Butter. William Hole, Sculp: [1616-1614]

FIRST COMPLETE EDITION. A FINE COPY. The two parts of the work were issued separately, each with its own title, the *Iliad* about 1612, the *Odyssey,* 1614. In 1616 they were issued together, with the title to the *Iliad* and two leaves of the complimentary sonnets at the end cancelled. The plate of the title-page of the *Iliad* was re-engraved in the central space to read "Whole Works, etc.," and has the portrait of Chapman, dated 1616, on the verso. The separate engraved title-page to the *Odyssey* was first issued with the original book, but the printed title-page is not found in this edition. The text of both parts is the same as in the separate issues, so this is really the First Edition, Second Issue. The first twelve books were published in 1610.

THE ENGRAVED ODYSSEY TITLE-PAGE is of excessive rarity, for when the two parts were issued together in this form it was usually suppressed, the first title serving the whole book.

The following note by Beverly Chew, a former owner, is written in pencil on the fly-leaf: "First Complete Edition. Beautiful & perfect copy."

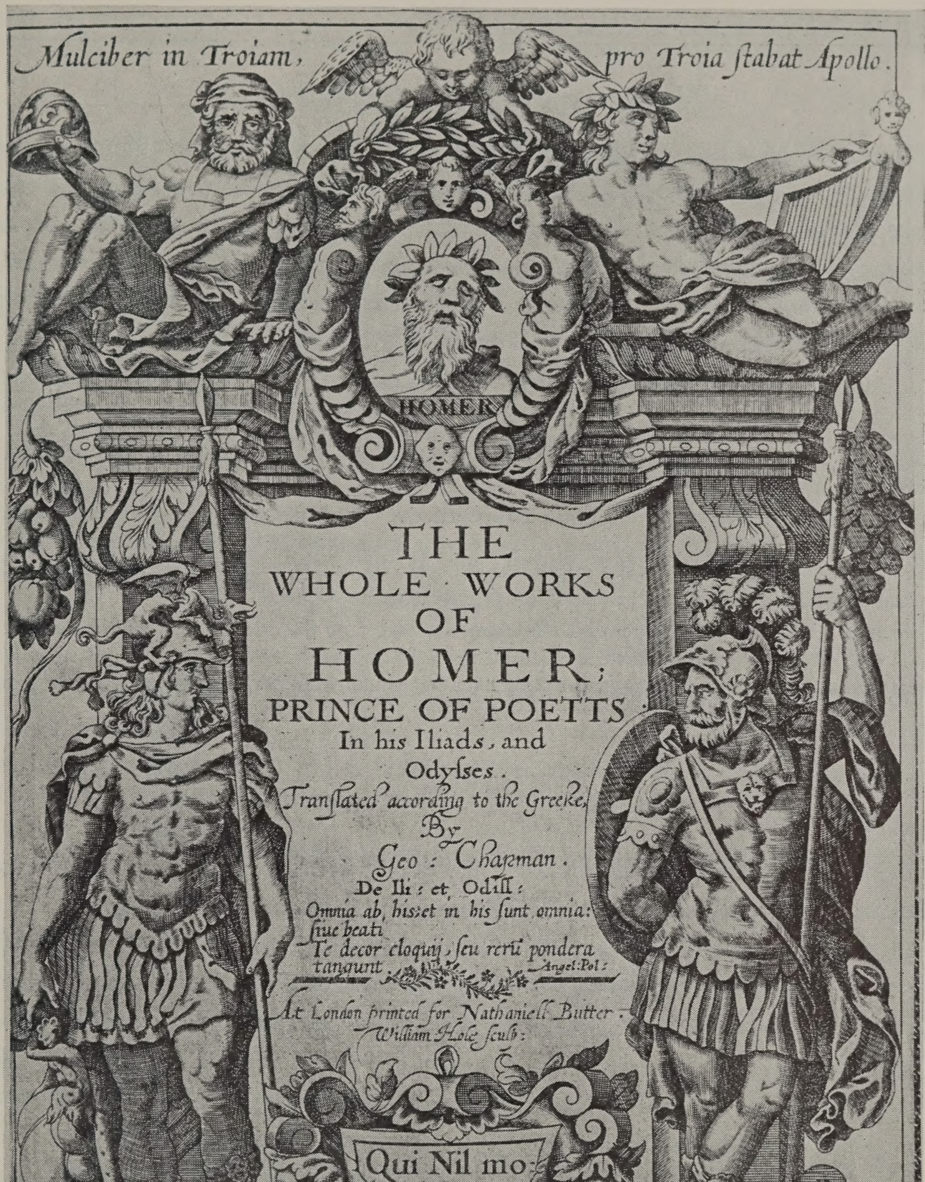
Restoration to title-leaf along lateral margin affecting the design imperceptibly, marginal restorations to second engraved title-leaf, small marginal restoration to title-leaf of the *Odyssey.* With the M. C. D. Bordon and Beverly Chew bookplates.

[See illustration]

» 351 « CHARLES I. • Eikon Basilike. The Povrtraictvre Of His Sacred Maiestie In His Solitvdes And Svfferings. 12mo, full black levant morocco, with the portrait of Charles I looking upon a skull within a medallion surmounted by a crown and flanked by the initials *C R,* in centres of covers, gilt fillets with corner ornaments, gilt back, gilt edges; small skillful repair to title-leaf. The two leaves of contents are lacking. N.p., 1648

FIRST EDITION. With the leaf of errata and the two blank leaves one at the beginning, the other at the end, which appear to be genuine.

A note on the end-leaf reads: "Bound by Messrs Leighton in imitation of an old binding described in Mr. Edward Almack's 'Bibliography of the King's Book.' F. Grant, 17 March, 1898." Among the notes on another leaf is the following: "See p. 81 wrongly numbered 91. This is a sign of the 1st issue of the vol." A note on the same page by Edward Almack reads: "This is a copy of the first edition of Eikon Basilike, and this copy I have mentioned. See description of number 1. Edward Almack 15.12. 97." With the Frank Grant and Ross Winans bookplates.



Mulciber in Troiam, pro Troia ſtabat Apollo.

HOMER

THE
WHOLE WORKS
OF
HOMER;
PRINCE OF POETTS
In his Iliads, and
Odyſses.
Tranſlated according to the Greeke,
By
Geo: Chapman.
De Ili: et Odiſſ:
Omnia ab his:et in his ſunt omnia:
ſiue beati
Te decor eloquij, ſeu rerũ pondera
tangunt. Angel: Pol:

At London printed for Nathaniell Butter.
William Hole ſculp:

Qui Nil mo-
litur Ineptè

ACHILLES
HECTOR

THE FIRST COMPLETE EDITION OF CHAPMAN'S "HOMER"

[Number 350]

The Excessively Rare "Toye" Issue

» 352 « CHAUCER, GEOFFREY • The Workes of Geoffray Chaucer newly printed, with dyuers workes whiche were neuer in print before As in the table more playnly dothe appere. *Black letter, title within architectural woodcut border, ornamental woodcut initial letters, woodcuts at head of Knight's and Squire's Tales, printed in double columns, 53 lines to a page.* Small folio, pigskin-backed beveled oak boards, leather thongs and metal clasps in the antique style.

[Colophon:] Imprynted at London by Robert Toye, dwellyng in
Paules Churche Yarde at the Signe of the Bell [1545?]

THE THIRD COLLECTED EDITION OF CHAUCER, and one of the earliest editions in which the "Plowman's Tale" appears.

THE VERY RARE "TOYE" ISSUE. The Short Title Catalogue records two copies, one in the British Museum and one in the Huntington Library. This edition, which contains woodcuts differing from those found in that of 1542, varies in the imprint in different copies. The cost was shared by four London booksellers who had their names printed in the copies consigned to them.

There are a few sixteenth century manuscript notes, names, etc. on the title-page and elsewhere. Several leaves are wormed or stained. There are skillful marginal restorations to the title-leaf affecting some letters, and marginal or corner restorations to the ten leaves following. A few other trifling restorations.

» 353 « CHAUCER, GEOFFREY • Complete Works. Edited from Numerous Manuscripts by the Rev. Walter W. Skeat. *Illustrations.* 6 vols., 8vo, cloth.

London, 1894-5

One of the most authoritatively edited editions ever produced. With the Carl Edelheim bookplate in each volume.

» 354 « CHESTERFIELD, PHILIP STANHOPE, EARL OF • Letters written by the late Right Honourable Philip Dormer Stanhope, Earl of Chesterfield, to his Son, Philip Stanhope, Esq. *Frontispiece portrait;* slight offset. 2 vols., 4to, full contemporary calf; rebacked, and a few very small pieces torn from covers.

London, 1774

FIRST EDITION. With the half-titles, and the rare leaf of errata at the end of vol. II. The end-papers and fly-leaves are slightly discolored at edges. With the name "Sidney Herbert King" and the date "1874" on the front fly-leaf of vol. I.

✦ *On the inner side of the front cover Mr. Newton has inscribed: "With rare errata leaf end of Vol.* II—A.E.N."

The American Prayer Book

» 355 « CHEW, BEVERLY • Original Autograph Manuscript of an Address on the American Prayer Book, unsigned. Written in ink on 41 pp., 8vo. Enclosed in a half brown morocco slip case.

A MOST INTERESTING AND IMPORTANT MANUSCRIPT by one of America's greatest book collectors on the origin and history of the American Prayer Book.

"It is my purpose this evening to read a paper on the American Prayer Book—a theme that cannot fail to be of the deepest interest to you as Churchmen and more than that as Catholics . . . At the meeting of the General Convention that assembled in Philadelphia September 29th, 1789 . . . the Church in Connecticut was represented by its Bishop and ten Clerical Deputies. The revision of the Prayer Book almost at once occupied its attention and that Book, as we here all know it, was ratified on October 16th, 1789. Most of the faults of the Proposed Book of 1785 were rectified—although the consciences of the weaker brethren were deferred to in the permission to omit altogether from the Apostles Creed the Clause 'He descended into Hell'. . ."

The American Prayer Book and its history were a theme that always interested Beverly Chew. With the Beverly Chew bookplate.

» 356 « CHEW, BEVERLY • Essays & Verses About Books. 8vo, cloth-backed boards, uncut. New York, 1926

ONE OF 275 COPIES. Photograph of Mr. Chew tipped in. Pamphlet "Beverly Chew and His Books" by Luther S. Livingston, one of 50 copies reprinted from *The Nation,* tipped in.

One of the First "Christmas Cards" Designed in England

» 357 « CHRISTMAS CARD • Pictorial card printed or lithographed in sepia, colored by hand. Addressed to "Mr. & Mrs. Webster" from "Felix Summerly & wife." 3¼ by 5 inches. Published at Summerly's Home Treasury Office, 12 Old Bond Street, London. Matted and bound into a 4to, half morocco volume, gilt, gilt edges. London [1845]

PROBABLY THE FIRST or one of the first Christmas cards to make its appearance on the English scene.

> ✦ *". . . the 'Carol' cost money, five shillings originally; then someone had the bright idea—perhaps it was Raphael Tuck, the publisher himself—of getting out a Christmas Card. In 1845, two years after the 'Carol,' came the Card. It was designed by J. C. Horsley, R.A., and was printed or lithographed in one color, dark brown, and painted by hand somewhat in the same manner as the illustrations in the first and early editions of 'A Christmas Carol.' The picture resolves itself into three panels, the centre one representing a family group of three generations indulging in the Christmas Spirit . . . The designs of the side panels suggest the clothing of the naked and the feeding of the hungry.*
>
> *"The popularity of this, the first Christmas Card, was not very great: the idea was slow of acceptance and one would have been declared mad had one suggested that in a few years millions, and in later years hundreds of millions, of cards—many of them works of art—would flood the mails at this season.*
>
> *"I secured the original card, the only one I have ever seen . . . thinking that I might one day use it as a means of conveying to my friends the Spirit of Christmas."*—A.E.N., *End Papers.*

» 358 « CICERO, MARCUS T. • Amicitia. 4to, original vellum; backstrip and portion of lower edge of front cover of binding defective. Parisiis, 1547

On the fly-leaf beneath the name of a former owner, is the following carefully written autograph: "A. Edward Newton, Christmas, 1915." On the verso, above the autograph signature "James Milnes, Halifax, 1832," is the following, apparently in Newton's handwriting: "A Commentary on Cicero De amicitia on Friendship."

» 359 « [CLELAND, JOHN] • Memoirs of a Coxcomb. 12mo, full contemporary sprinkled calf; hinges cracked. London, 1751

FIRST EDITION.

» 360 « CLEMENS, SAMUEL L. • A.L.s., 2 pp., 12mo, [N. Y.] March 9, n.y. To Gen. [James?] Bryce, about 115 words.

"... Oh, dear, I couldn't undertake an article at ten days' limit. That's for O'Rell's kind—the kind that *puke* an article & think it's literature. But I'll grind one out by & by at greater leisure ..."

» 361 « CLEMENS, SAMUEL L. • The Innocents Abroad. *Illustrated.* 8vo, original cloth; one inner hinge cracked, backstrip slightly repaired, and a few other small cover defects. In a half morocco slip case. Hartford, 1869

FIRST EDITION. FIRST ISSUE, without the cut on p. 129, and without page numerals on the last leaf of table of contents.

» 362 « [CLEMENS, SAMUEL L.] • A True Story, and the Recent Carnival of Crime. By Mark Twain. *4 illustrations.* 32mo, original green cloth. In a half morocco folding case. Boston, 1877

FIRST EDITION. FIRST ISSUE, with the monogram of James R. Osgood on the front cover.

A SPLENDID COPY of this little rarity.

» 363 « [CLEMENS, SAMUEL L.] • Life on the Mississippi. By Mark Twain. 8vo, original brown decorated cloth. In a cloth slip case. Boston, 1882

FIRST EDITION. FIRST ISSUE, with the suppressed cut on p. 441 depicting Mark Twain enveloped in flames.

» 364 « [CLEMENS, SAMUEL L.] • The Prince and the Pauper. By Mark Twain. *Illustrated.* Square 8vo, original green cloth; one hinge cracked, and a few faint stains on covers. Boston, 1882

FIRST EDITION. FIRST ISSUE, with the Franklin Press Imprint on the copyright page. Writing erased from the front end-paper. With the William W. Parrish bookplate.

» 365 « CLEMENS, SAMUEL L. • The Adventures of Huckleberry Finn (Tom Sawyer's Comrade). By Mark Twain. *Illustrated.* 12mo, original red cloth; covers very faintly stained. In a cloth slip case. London, 1884

FIRST ENGLISH EDITION, published a short time before the American edition.

» 366 « CLEMENS, SAMUEL L. • The Adventures of Huckleberry Finn (Tom Sawyer's Comrade). *Illustrated.* 12mo, original red cloth, uncut. In a cloth slip case. London, 1884

FIRST ENGLISH EDITION, published a short time before the American edition. With the exception of two or three very small stains on covers, a fine copy. With the Arthur Maconchy bookplate.

» 367 « [CLEMENS, SAMUEL L.] • Adventures of Huckleberry Finn (Tom Sawyer's Comrade). By Mark Twain. *Illustrated.* Square 8vo, original blue cloth; a few small stains on covers, and a small repair at the foot of the backstrip. In a half red morocco slip case. New York, 1885

FIRST EDITION. With the leaf [pp. 283-4] on a stub, the word "was" instead of "saw" in line 23 on p. 57, the error in the list of illustrations, and the final "5" on p. 155 out of line and from a slightly different font. This is one of the copies with the title-leaf a part of the signature. The cut on p. 283 is in a later state. Tipped in the volume is a facsimile of the suppressed cut. On the inner side of the front cover is a long bibliographical note by Merle Johnson in reference to this edition of the work, signed. On the A. Edward Newton list of "One Hundred Good Novels."

> ✦ *"Speaking of novels. I have just read Huckleberry Finn, for the first time. It is a great book: Galsworthy ranks it with 'Don Quixote'—and rightly."*—A.E.N., *This Book-Collecting Game.*

» 368 « [CLEMENS, SAMUEL L.] • Adventures of Huckleberry Finn (Tom Sawyer's Comrade). By Mark Twain. *Illustrated.* Square 8vo, original green cloth; top and foot of the backstrip very slightly chipped, and a few small stains on the covers. In a cloth slip case. New York, 1885

FIRST EDITION. With the leaf (pp. 283-4) on a stub, the word "was" instead of "saw" in line 23 on p. 57, the error in the list of illustrations, and the final "5" on p. 155 dropped. This is one of the copies with the title-leaf on a stub. The cut on p. 283 is in a later state. Laid in the volume is a facsimile of the suppressed cut. Also laid in the volume is an L.s. by Paul Hyde Bonner to Mr. Newton in reference to this cut.

On the A. Edward Newton List of "One Hundred Good Novels." With the Morris W. Rudderow bookplate.

» 369 « [CLEMENS, SAMUEL L.] • A Connecticut Yankee in King Arthur's Court. By Mark Twain. *Illustrated by Dan Beard.* Square 8vo, original green cloth. In a half mottled calf slip case. New York, 1889

FIRST EDITION. ONE OF A SMALL NUMBER of copies bearing the half-title on the recto of the frontispiece. The present copy does not have the scroll between the two words of the caption to the illustration on p. 59 which is found in some copies. The type is perfect at the lower corner of p. 72 in the present copy.

» 370 « CLEMENS, SAMUEL L. • The Tragedy of Pudd'nhead Wilson. By Mark Twain. *Illustrated.* 8vo, original cloth. In a morocco-edged cloth case.
Hartford, 1894

AN IMMACULATE COPY OF THE FIRST EDITION.

» 371 « [CLEMENS, SAMUEL L.] • ROBERT BURNS. The Works of Robert Burns. Edited by the Ettick Shepherd, and William Motherwell. *Engraved title-pages and plates;* slightly foxed. 5 vols., 12mo, cloth, uncut. Glasgow, 1836

MARK TWAIN'S COPY, inscribed by him on the front end-paper of vol. I:

" 'No more these simple flowers belong
To Scottish maid & lover;
Sown in the common soil of song,
They bloom the wide world over'
Whittier.
Truly yours S. L. Clemens
Hartford, 1889."

» 372 « CLEVELAND, GROVER • Presidential Problems. 8vo, cloth.
New York, 1904

FIRST EDITION. Inscribed by author on fly-leaf: "In this book I have given a partial account of stewardship in the service of the best, the finest and the most generous people in the world. Dec. 25, 1904. Grover Cleveland."

» 373 « COAT OF ARMS GRANT • Document on vellum conferring the grant of a coat of arms to William Dejovas Byrch. August 11, 1758. With coats of arms painted in colors in the margins. 16 by 19¾ inches. With wax seals attached by blue and white ribbons, each seal within a decorative metal case. In the original leather case, the latter somewhat rubbed.

IN PERFECT STATE. The daughter of the above mentioned William Byrch married Sir Samuel Egerton Brydges, Bart. of Lee Priory who established the Lee Priory Press. Accompanying the above is a small pedigree at the bottom of which is written "Dear Mr. Newton. I have made out the above little pedigree as I think it makes the Byrch Grant of Arms rather more interesting to connect it with the Lee Priory Press. Yours sincerely Algernon Tudor-Craig. 14 Sept. 1928."

» 374 « COLERIDGE, SAMUEL T. • Christabel: Kubla Khan, a Vision; The Pains of Sleep. 8vo, ORIGINAL DRAB WRAPPERS, uncut; backstrip defective, and lateral edge of back wrapper slightly chipped. In a cloth folding case.
London, 1816

FIRST EDITION, in the original wrappers, uncut. With the half-title, and with 4 pp. of advertisements dated Feb., 1816 at the end.

» 375 « COLERIDGE, SAMUEL T. • Biographia Literaria; or Biographical Sketches of My Literary Life and Opinions. 2 vols., 8vo, ORIGINAL BOARDS, paper labels, WHOLLY UNCUT; hinges cracked, and a few other small cover defects, end-paper lacking at the front of vol. I. In a cloth folding case. London, 1817

FIRST EDITION, in the original boards, wholly uncut, measuring 8⅞ by 5½ inches; with the half-titles. EXCEEDINGLY RARE IN THIS STATE. With 3 pp. of advertisements at the end of vol. II, followed by 8 pp. of advertisements, dated July, 1817. As usual, a number of leaves are slightly foxed. With the name "C. B. Leslie" inscribed on the half-titles.

» 376 « COLERIDGE, SAMUEL T. • Sibylline Leaves: A Collection of Poems. 8vo, ORIGINAL BOARDS, paper label, uncut; hinges cracked, and a few other small cover and label defects, front end-paper slightly damaged through erasure, a few leaves slightly foxed. In a half blue morocco slip case. London, 1817

FIRST EDITION, in the original boards. A TALL COPY, measuring 8 13/16 by 5 1/2 inches. With the half-title, and with the leaf of errata. Name of two former owners on the front end-paper. With the William George Freeman bookplate.

» 377 « COLERIDGE, SAMUEL T. • Zapolya: A Christmas Tale. 8vo, new wrappers; two tiny holes in the half-title. In cloth covers. London, 1817

FIRST EDITION.

» 378 « COLERIDGE, SAMUEL T. • Specimens of the Table Talk of the late Samuel Taylor Coleridge. *Frontispieces.* 2 vols., 12mo, original boards, paper labels, uncut; covers of one vol. loose, hinges of the other vol. cracked, corners slightly worn, and backstrips slightly chipped. In a cloth folding case. London, 1835

FIRST EDITION. FIRST ISSUE, without the Index.

With the John Drinkwater bookplate, and with his autograph signature and date "1918" on the front end-paper of each vol. On one of the end-papers is an autograph note in pencil by Drinkwater in reference to this issue.

» 379 « [COLERIDGE, SAMUEL T.] • JOSEPH COTTLE. Reminiscences of Samuel Taylor Coleridge and Robert Southey. 12mo, half brown morocco, gilt top; one leaf of text slightly damaged. London, 1847

FIRST EDITION. EXTRA-ILLUSTRATED by the insertion of about 20 engraved portraits and views, also four A.L.s., including three by Joseph Cottle. Pasted down on two end-papers are two newspaper clippings. With the Mrs. John V. L. Pruyn bookplate.

» 380 « [COLLIER, JOHN P.] • Punch and Judy. *With illustrations by George Cruikshank;* slightly foxed. 12mo, half red morocco, gilt top, uncut; slight offsets. London, 1828

FIRST EDITION. The small slip announcing "More Mornings at Bow Street" is not present in this copy. With the E. D. Church bookplate.

» 381 « COLLINS, WILKIE • A.L.s., 4 pp. with two postscripts, 12mo. London, January 14, 1883. To William Winter, about 500 words. With a photograph.

A FINE LETTER, in which he refers to Anthony Trollope who had died a short time before: "... You knew Anthony Trollope of course. His immeasurable energies had a bewildering effect on my invalid constitution. To me he was an incarnate gale of wind. He blew off my hat; he turned my umbrella inside out ..."

» 382 « COLLINS, WILKIE • No Name. 3 vols., 12mo, original red cloth, uncut; inner hinges cracked, library labels removed, slightly rubbed. London, 1862

FIRST EDITION. With the half-titles.

» 383 « COLLINS, WILKIE • The Moonstone. A Romance. 3 vols., 12mo, original purple cloth, uncut; loose in covers, many leaves loose, binding worn. London, 1868

FIRST EDITION. With the half-titles, and with 2 pp. of advertisements at the end of vols. II-III. A difficult book to find in good condition. Laid in vol. I are the first four pages of an A.L., 12mo, [London] July 11, 1868. To an unnamed recipient: "Many thanks for the Subscription list of 'The Moonstone.' But you and I might have good reason to feel discouraged, if this list indicated anything more important than the timidity of the Libraries ..."

Shirley Brooks' copy, with his autograph signature on the title-pages. On the A. Edward Newton list of "One Hundred Good Novels." With the Henry W. Poor bookplate.

Presentation Copy from Wilkie Collins
To His Mother

» 384 « COLLINS, WILKIE • Armadale. *With 20 illustrations by George H. Thomas;* one frontispiece very slightly foxed, and the other very slightly stained along the lateral edge. 2 vols., 8vo, original decorated brown cloth; inner hinges cracked, and backstrips very slightly chipped. London, 1886

FIRST EDITION. A VERY FINE ASSOCIATION COPY, with an autograph presentation inscription by the author to his mother on the dedication page of vol. I: "To My Mother Wilkie Collins May 1866."

The name "Mary Croft Geddes" is inscribed on one end-paper. With the Herschel V. Jones bookplate.

Complete Set of the Colophon

» 385 « COLOPHON, THE · The Colophon: A Quarterly for Collectors & Lovers of Books. 20 parts, 1930-5 ✣ Index, 1935 ✣ The Colophon. New Series. A Quarterly for Bookmen. 12 parts. 1935-8 ✣ The Colophon. New Graphic Series. 4 parts. 1939-40 ✣ The Annual of Bookmaking, 1927-1937. 1938. *Illustrations.* Together, 37 parts, 4to and 8vo, boards and cloth. New York, 1930-40

FINE SET IN PRISTINE STATE AS ISSUED. With numerous notices and advertisements laid in.

» 386 « COLOPHON, THE · The Colophon: A Quarterly for Collectors & Lovers of Books. Parts 6-20, inclusive. 15 parts, 1931-5 ✣ Index, 1935 ✣ The Colophon. New Series. A Quarterly for Bookmen. Volume II, Number 2. 1937. Together, 17 vols., 4to and 8vo, boards and cloth. New York, 1931-7

» 387 « COLORED COSTUME PLATES. *31 colored costume plates of the Itinerant Traders of London in their ordinary Costume;* with Notices of the Remarkable Places given in the Background. 4to, full sprinkled calf; rebacked, and inner hinges cracked. [London, *circa* 1815]

A FINE SERIES OF COLORED PLATES. There is no title-page. The leaf facing the title-page reads: "Description of the Plates representing the Itinerant Traders of London in their Ordinary Costume; with Notices of the Remarkable Places given in the Background."

» 388 « COLORED PLATES · The Microcosm of London. 104 COLORED AQUATINT PLATES *after Thomas and August Pugin by Bluck, Hill, Stadler, Sutherland and others.* 3 vols., royal 4to, contemporary half cloth and boards, printed green labels, entirely uncut; one binding damaged; some foxing, offsets and light stains. London: R. Ackermann [1808-10]

FIRST EDITION OF ONE OF THE FINEST COLOR PLATE BOOKS ever published. A large copy. The contents-leaf of vol. I is in the first state, reading "Contents" (instead of "Contents Vol. I") and six of the errors noted in the errata are still uncorrected in the text. The six key plates mentioned by Tooley are in the second state, excepting plate 91 which is in the first state. The woodcut title-pages to vols. II and III read originally "Vol. I", but have been corrected by hand, in ink. The text is of early issue. Some plates show watermark of 1816, 1831 or 1835. With all the half-titles, woodcut title-pages, and the correct dedication leaf in vols. I and III, but, according to Tooley, the dedication leaf in vol. II is incorrect, being the same as in vol. I.

» 389 « COLORED PLATES · Glances at Character. *8 colored plates by J. Clark;* two plates slightly stained. 12mo, old boards, uncut; rebacked with original label preserved; later end-papers, and label very slightly defective. In a morocco-backed cloth folding case. London, 1814

FIRST EDITION. With the half-title.

» 390 « COLORED PLATES • The History of the Colleges of Winchester, Eton, and Westminster; with the Charter-House, the Schools of St. Paul's, Merchant Taylors, Harrow and Rugby, and the Free-School of Christ's Hospital. 48 COLORED AQUATINT PLATES, *after designs by Westall, Pugin, and others, engraved by Havell, Reeve, Sutherland, and others.* Royal 4to, full contemporary red straight-grain morocco, sides with an elaborate gilt border, gilt back, gilt edges; slight foxing, offsets or water stains on a few leaves; slightly rubbed.
London: R. Ackermann, 1816

FIRST EDITION. WITH BRILLIANT IMPRESSIONS of the plates. This copy has the list of subscribers bound in. This copy has the plate "Charterhouse from the Play Ground" in the second state, which shows a cricket match in progress. With the Horatio Noble Pym bookplate.

» 391 « COLORED PLATES • [ALFRED THORNTON] The Adventures of a Post Captain: by a Naval Officer. *Colored title-page and 24 plates, a few signed by C. Williams;* a few plates slightly foxed, and some offsets. 8vo, full contemporary red straight-grain morocco, gilt edges; some slight foxing in text, and a small defect in several margins. London [1817]

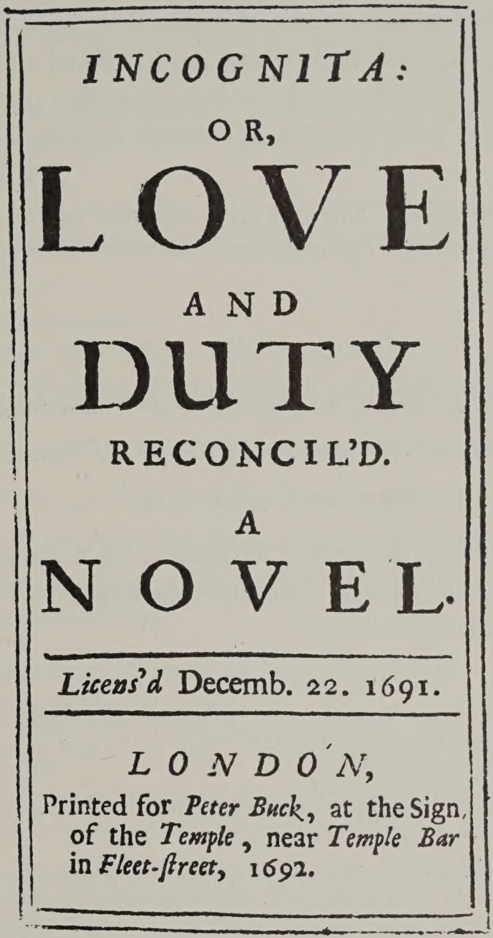
FIRST EDITION. With the leaf "A Guide to the Binder" at the end.

» 392 « [COMBE, WILLIAM] • The Life of Napoleon, A Hudibrastic Poem in Fifteen Cantos. By Doctor Syntax. 30 COLORED AQUATINT PLATES, *including a pictorial title-page, by George Cruikshank.* Royal 8vo, full crimson levant morocco, gilt back, gilt decorated corners on sides, gilt top, uncut, by TOUT, somewhat rubbed. London, 1815

AN UNUSUALLY TALL COPY OF THE FIRST EDITION, measuring 9¾ by 6⅛ inches. With p. 109, 121, and 187 misnumbered 107, 211, and 186 respectively. The two plates with the misspelled words called for by Cohn are present in this copy, with siege misspelled "Seige of Acre," and Leipsic misspelled on the plate "Blowing up the Bridge at Liepsic." With the George Clifford Thomas bookplate.

» 393 « [COMBE, WILLIAM] • The Tour of Doctor Syntax through London, or the Pleasures and Miseries of the Metropolis. A Poem. *Colored title-page and 19 colored aquatint plates in the manner of Thomas Rowlandson;* a few plates very slightly foxed. 8vo, full crimson levant morocco, gilt back, gilt top, uncut, by RIVIERE. London, 1820

AN UNUSUALLY TALL COPY OF THE FIRST EDITION. This work is one of the imitations of the Syntax Tours. With the list of plates.



INCOGNITA:

OR,

LOVE

AND

DUTY

RECONCIL'D.

A

NOVEL.

Licens'd Decemb. 22. 1691.

LONDON,
Printed for *Peter Buck*, at the Sign of the *Temple*, near *Temple Bar* in *Fleet-ſtreet*, 1692.

THE RARE FIRST EDITION
OF CONGREVE'S FIRST PUBLICATION

[Number 395]

» 394 « [COMBE, WILLIAM] • The Tour of Doctor Syntax, In Search of the Picturesque. *31 colored aquatint plates, including a pictorial title-page, designed and etched by Thomas Rowlandson;* some plates slightly foxed and a few slightly torn, 8vo, contemporary board sides, roan back and corners; covers somewhat worn, some foxing or stains in text, and a few leaves slightly torn. In a half green morocco slip case. Philadelphia, *circa* 1820

THE RARE FIRST AMERICAN EDITION. With the 8 pp. of subscribers' names at the end.

Inscribed in an unknown hand on the front end-paper: "This was one of Moses Pollock's books: 5-1-27. At Dr. Rosenbach's."

One of Perhaps Only Four Known Copies

"This Is Perhaps the Earliest Instance of the Word 'Novel' Used in Our Sense on a Title-Page of an English Book."—A. E. Newton

» 395 « CONGREVE, WILLIAM • Incognita: Or, Love and Duty Reconcil'd. A Novel. 16mo, full original or contemporary sheep. In a blue morocco case, lined with watered silk and velvet.

London: Printed for Peter Buck, at the Sign of the Temple,
near Temple Bar in Fleet-Street, 1692

THE EXCESSIVELY RARE FIRST EDITION. A REMARKABLY FINE COPY, measuring 5 11/16 by 3 1/4 inches. The book was issued without a half-title.

CONGREVE'S FIRST PUBLICATION. Wise, in his Ashley Library Catalogue, says "So far as I am aware only two other examples have yet been recovered."

> ✦ *"A few days ago I bought from Edgar Wells, in New York, a copy of 'Incognita, or Love and Duty Reconciled, a Novel.' This is perhaps the earliest instance of the word 'novel,' used in our sense, on a title-page of an English book. William Congreve wrote it when he was twenty-one. It is very tiny and excessively rare. Dr. Johnson says he would rather praise than read it: bless the Doctor's honest heart! there were no frills about him: what he thought he said."*—A.E.N., *This Book-Collecting Game.*

[See illustration on preceding page]

» 396 « CONRAD, JOSEPH • Autograph Manuscript entitled "Youth Vol. Note," signed "J.C." 8 pp., about 175 words, with corrections and emendations by the author. Bound in a 4to volume, full red levant morocco, sides with gilt framework, gilt back, gilt edges, by ZUCKER. [1917]

This short composition was written in explanation of his book *Youth: A Narrative and Two Other Stories* published in 1902, and appears in *Notes on My Books* published in 1921.

» 397 « CONRAD, JOSEPH • Almayer's Folly. 12mo, original green cloth, gilt top, uncut; slight stains on covers, inner back hinge cracked, bookplate removed. London, 1895

FIRST EDITION. THE AUTHOR'S FIRST BOOK. With the first "e" in the word "generosity" and the word "of" omitted at the foot of page 110.

» 398 « CONRAD, JOSEPH • An Outcast of the Islands. 12mo, original cloth, gilt top, uncut. London, 1896

FIRST EDITION of the author's second book.

AUTOGRAPH INSCRIPTION BY THE AUTHOR on the fly-leaf as follows: "To Richard Curle, with the remark that this book of which he has so many varieties of copies is perhaps the one of all my novels that attracted the least favourable notice being considered in the character of a novel of adventure a complete failure. J. C."

» 399 « CONRAD, JOSEPH • An Outcast of the Islands. 12mo, original cloth, gilt top, uncut; covers slightly stained, bookplate removed. London, 1896

FIRST EDITION of the author's second book.

» 400 « CONRAD, JOSEPH • The Nigger of the "Narcissus." 12mo, original slate-colored cloth, uncut. London, 1898

FIRST PUBLISHED ENGLISH EDITION. With the "H" in the publisher's name in slightly larger type than the rest of the name on the backstrip, and the 16-p. list of publications, dated 1897, preceded by two leaves of advertisements.

AUTOGRAPH INSCRIPTION BY THE AUTHOR on the fly-leaf as follows: "This is the novel which the late W. E. Henley accepted for serial in the New Review on the strength of the first 2 chapters with the remark to G. S. Pawling, 'Tell Conrad that if the rest is up to sample it shall certainly go into the N. R.' Joseph Conrad. By these pages I stand or fall."

On the A. Edward Newton list of "One Hundred Good Novels."

» 401 « CONRAD, JOSEPH • Tales of Unrest. 12mo, original green cloth, gilt top, uncut; slight stain on front cover. London, 1898

FIRST EDITION. FIRST ISSUE, with the gilt top and fore-edges uncut.

» 402 « CONRAD, JOSEPH • Lord Jim. A Tale. 12mo, original cloth; upper part of front and back covers slightly puckered, title-page, half-title, and a few leaves with slight foxing. Edinburgh, 1900

FIRST EDITION.

» 403 « CONRAD, JOSEPH and FORD M. HUEFFER • The Inheritors. 12mo, bright yellow cloth with the pictorial design on front cover and the windmill device on the backstrip, binding slightly soiled. London, 1901

FIRST ENGLISH EDITION. FIRST ISSUE before the dedication leaf was added. The latter is very rarely found. With the 32 pp. of advertisements at the end.

» 404 « [CONRAD, JOSEPH] • The Nigger of the "Narcissus." Preface. 8vo, original 4-leaf pamphlet, wire-stitched. In red morocco-backed slip case. [Hythe: Privately Printed for the Author by J. Lovick, 1902]

FIRST EDITION OF THIS PREFACE. One of 100 copies, of which about forty, according to Conrad, were accidentally destroyed.

WITH THE AUTHOR'S SIGNATURE on the first page.

» 405 « CONRAD, JOSEPH • Youth: A Narrative and Two Other Stories. 12mo, original pale green cloth, faint cover stains. Edinburgh, 1902

FIRST EDITION.

» 406 « CONRAD, JOSEPH and FORD M. HUEFFER • Romance. A Novel. 12mo, original bright blue cloth; slight stains on cover, slightly foxed as usual. London, 1903

FIRST EDITION. With 8 pp. of advertisements at the end.

» 407 « CONRAD, JOSEPH • Typhoon and Other Stories. 12mo, original cloth, uncut. London, 1903

FIRST COMPLETE EDITION. The entire edition consisted of 3,000 copies. This is one of the first 1,500 copies, with the early title-page displaying the publisher's "windmill," and without the words "Reserved for Colonies only" on the verso of the half-title.

FIRST EDITION IN BOOK-FORM of all the stories except "Typhoon" and first appearance of "Falk." A superb copy.

» 408 « CONRAD, JOSEPH • Nostromo. A Tale of the Seaboard. 12mo, original cloth. London, 1904

FIRST EDITION. Second issue, with the text ending on p. 480; p. 187 is misnumbered 871.

» 409 « CONRAD, JOSEPH • The Mirror of the Sea. 12mo, original cloth, gilt top, uncut; somewhat worn. London [1906]

FIRST EDITION.

» 410 « CONRAD, JOSEPH • The Secret Agent. 12mo, original red cloth. London [1907]

FIRST EDITION.

» 411 « CONRAD, JOSEPH • A Set of Six. 12mo, original cloth, uncut; small spots on covers. London [1908]

FIRST EDITION. Second issue with the verso of the half-title having the correct arrangement of the list of Conrad's works. The half-title and title-page on a stub; with the advertisements at end dated "June, 1908."

AUTOGRAPH INSCRIPTION BY THE AUTHOR as follows: "I consider this a collection of no mean tricks. Moreover 'The Duel' is my first attempt at historical fiction, on which I've been complimented by some French people who know. Joseph Conrad."

» 412 « CONRAD, JOSEPH • Under Western Skies. 12mo, original red cloth; somewhat soiled. London [1911]

FIRST EDITION.

» 413 « CONRAD, JOSEPH • A Personal Record. 8vo, original blue cloth. New York: Harper & Bros., 1912

FIRST AMERICAN EDITION.

» 414 « CONRAD, JOSEPH • Some Reminiscences. 8vo, original blue cloth, uncut; inner hinge cracked. London, 1912

FIRST PUBLISHED EDITION.

» 415 « CONRAD, JOSEPH • 'Twixt Land & Sea. 12mo, original green cloth; some slight foxing. London, 1912

FIRST EDITION, in the third binding with the word "Seven" correctly stamped and the title "Freya of the Seven Isles" on front cover.

» 416 « CONRAD, JOSEPH • Chance. A Tale in Two Parts. 12mo, original cloth, uncut. London [1914]

FIRST EDITION. Second Issue, with the title-page bearing the 1914 date on the verso on a stub; with the eight pages of advertisements dated "Autumn, 1913."

» 417 « [CONRAD, JOSEPH] • Joseph Conrad. A Study. By Richard Curle. *Portrait.* 12mo, original light blue cloth; back slightly faded. London [1914]

FIRST EDITION.

» 418 « CONRAD, JOSEPH • Victory. 12mo, original red cloth; slight soiling. London [1915]

FIRST ENGLISH EDITION. Accompanying the above is: 'Victory' [in Munsey's Magazine for February, 1915], first appearance of this tale, 8vo, boards, original wrappers bound in.

» 419 « CONRAD, JOSEPH • Within the Tides. 12mo, original green cloth. London, 1915

FIRST EDITION. Fine copy.

» 420 « CONRAD, JOSEPH • The Shadow Line. 12mo, original light green cloth. London [1917]

FIRST EDITION. With the Herschel V. Jones bookplate.

» 421 « CONRAD, JOSEPH • The Arrow of Gold. 12mo, original cloth. London [1919]

FIRST ENGLISH EDITION. Later issue with the "A" on p. 67 partially impressed.

» 422 « CONRAD, JOSEPH • The Rescue. 12mo, original green cloth. London, 1920

FIRST ENGLISH PUBLISHED EDITION.

» 423 « CONRAD, JOSEPH • Notes on Life & Letters. 12mo, original green cloth. London, 1921

FIRST PUBLISHED EDITION. Third issue, with the reprinted leaf of contents pasted in.

» 424 « CONRAD, JOSEPH • Notes on My Books. 8vo, vellum boards, uncut; writing on fly-leaf. With dust jacket. Garden City, 1921

FIRST EDITION. One of 250 copies. Signed by the author.

» 425 « [CONRAD, JOSEPH] • A Bibliography of the Writings of Joseph Conrad (1895-1921). By Thomas J. Wise. *Portrait.* Small 4to, original boards, uncut. London: Printed for Private Circulation only, 1921

ONE OF 170 COPIES. Second Edition—Revised and Enlarged.

» 426 « [CONRAD, JOSEPH] • Joseph Conrad: The Man. By Elbridge L. Adams. A Burial in Kent by John Sheridan Zelie. Together with some Bibliographical Notes. *Portrait after etching by Muirhead Bone.* 8vo, linen-backed boards, gilt top, uncut. New York: William Rudge, 1925

FIRST EDITION. One of 485 copies. Printed by Bruce Rogers.

[END OF THIRD SESSION]

FOURTH SESSION

Friday, April 18, 1941 at 8:15 p.m.

CATALOGUE NUMBERS 427 TO 584 INCLUSIVE

» 427 « COOKE, JOHN E. • Autograph Manuscript of *Hilt to Hilt,* signed. Written on 21 pp. 12mo. Bound in a half red morocco volume. About 2,500 words.

MANUSCRIPTS BY THIS SOUTHERN AUTHOR ARE VERY RARE. The present manuscript comprises Chapters I-III of the work, with a number of autograph corrections by the author.

Laid in is an A.L.s. by the author, 3 pp., 12mo, Millwood, Va., August 21, 1867; a fine letter about a serial story which Cooke was writing for a magazine. He gives the title of the story as *St. Leger Landon, or Days and Nights on the Shenandoah in 1864. From the MSS. of Colonel Surrey.* Doubtless this is the story later issued under the title *Hilt to Hilt.* About 410 words.

» 428 « [COOPER, JAMES F.] • The Pilot; A Tale of the Sea. 2 vols., 12mo, original calf, leather labels; inner hinges cracked, one title-leaf torn, other small defects in text. In a morocco-edged cloth slip case. New York, 1823

FIRST EDITION. With a fly-leaf at the front and two at the back of each volume.

» 429 « [COOPER, JAMES F.] • Lionel Lincoln; or, The Leaguer of Boston. 2 vols., 12mo, ORIGINAL BOARDS, paper labels, WHOLLY UNCUT; backstrips repaired, covers not quite uniform in shade, other small cover defects, some foxing. In a morocco-edged cloth slip case. New York, 1825-1824

FIRST EDITION, in the original boards, wholly uncut. Rare in this state.

» 430 « [COOPER, JAMES F.] • The Last of the Mohicans; A Narrative of 1776. 3 vols., 12mo, original boards, paper labels, uncut; one backstrip defective, two others slightly chipped, and a small piece chipped from two labels. London, 1826

FIRST ENGLISH EDITION. With the half-title in vols. II-III (vol. I was issued without a half-title).

» 431 « [COOPER, JAMES F.] • The Bravo. A Venetian Story. 3 vols., 12mo, original boards, paper labels, uncut. London, 1831

FIRST EDITION, issued about two weeks prior to the American edition.

A FINE COPY. With 2 pp. of advertisements at the front of vol. I, and 2 pp. of advertisements at the back of vols. II-III.

» 432 « [COOPER, JAMES F.] • The Water-Witch, or the Skimmer of the Seas. A Tale. 2 vols., 12mo, original boards, paper labels, uncut; binding in poor condition, and with some internal defects. In a morocco-edged cloth slip case. Philadelphia,1831

FIRST AMERICAN EDITION.

» 433 « [COOPER, JAMES F.] • The Pathfinder; or, The Inland Sea. 3 vols., 12mo, original boards, paper labels, uncut; hinges cracked, some stains on covers, library stamp on covers, two labels slightly defective, and some slight chipping at backstrips. London, 1840

FIRST EDITION, issued about three week prior to the American edition. With the half-title in vol. I (vols. II-III were issued without half-titles).

» 434 « [COOPER, JAMES F.] • The Pathfinder: or, The Inland Sea. 2 vols., 12mo, original cloth, paper labels; backstrips faded, some stains on covers, labels defective, some slightly foxing in text, and an end-paper lacking at the front of vol. I. In a half brown morocco slip case. Philadelphia, 1840

FIRST AMERICAN EDITION, issued almost three weeks after the English edition. This is the third of *The Leatherstocking Tales.* Apparently the FIRST ISSUE of vol. I, with the copyright notice omitted on the verso of the title-page, and with the stereotyper's and printer's imprint as follows on the same page: "Stereotyped by J. Fagan . . . Philadelphia. Printed by T. K. and P. G. Collins." There is no numeral "2" in the parenthesis below the latter imprints. Vol. II bears a copyright notice, also the same stereotyper's and printer's imprint as in vol. I, but with the numeral "2" in parenthesis below.

» 435 « [COOPER, JAMES F.] • Wyandotté; or, The Hutted Knoll. 3 vols., 12mo, original boards, paper labels, uncut; hinges cracked. London, 1843

FIRST EDITION, issued about a week prior to the American edition.

» 436 « [COOPER, JAMES F.] • The Chain-Bearer; or, The Littlepage Manuscripts. 2 vols., 12mo, original boards, paper labels, uncut; hinges cracked, and a piece torn from the foot of the backstrip of vol. I. London, 1845

FIRST EDITION, issued about eleven days prior to the American edition. With the half-title in vol. I (vols. II-III were issued without half-titles). The 32 pp. of advertisements apparently were not bound in vol. I of this copy. With the name of a former owner on the title-pages.

» 437 « [COOPER, JAMES F.] • Ravensnest; or, The Redskins. 3 vols., 12mo, original boards, paper labels, uncut; hinges cracked, and two backstrips partly loose at the foot. London, 1846

FIRST ENGLISH EDITION. With the half-titles. This work was issued in America under the title *The Redskins; or, Indian and Injin.* The name of a former owner is inscribed on the title-page of vol. I.

King James' and Horace Walpole's Copy in Superb State

» 438 « COPE, SIR ANTHONY • A godly meditacion upon. xx. select and chosen Psalmes of the Prophet Dauid . . . *Woodcut border on title-page, gothic letter.* Small 4to, full brown calf displaying the royal arms of King James I, stamped in gilt in centres of covers within a garter design bearing the legend "Honi Soit Qui Mal y Pense." Richly gilt corners with the background covered with a gilt *semé* of Tudor roses, gilt gauffered edges.

Imprinted at London: Ihon Daye, 1547

FIRST EDITION. AN EXCEEDINGLY RARE WORK. This copy has the genuine blank Bb4.

AN INTERESTING ENGLISH BINDING BY THE ROYAL BOOKBINDERS John and Abraham Bateman made for King James I.

This is an unusually interesting copy in that it has the name of "Mary Cope: 1644" written on the title-page and the following autograph pedigree on the fly-leaf: "Sr. Antony Cope knight, was the father of Edward Cope, Esq: who was the father to Sr. Anthony Cope, Kt. & Barronett who was father to Sr. William Cope, Kt. & Barronett who was father to Sr. John Cope Barronett, who was father to Sr. Anthony Cope Baronett, ye 13th of Octob: 1638." With the bookplate of Horace Walpole.

With the Rare Printed Title-Page

» 439 « CORYATE, THOMAS • Coryats Crudities Hastily gobled up in five Moneths travells in France, Savoy, Italy, Rhetia comonly called the Grisons country, Helvetia alias Switzerland, some parts of High Germany, and the Netherlands; Newly digested in the hungry aire of Odcombe in the County of Somerset, & now dispersed to the nourishment of the travelling Members of this Kingdome. *Engraved title-page and several engraved plates by William Hole.* Small 4to, full brown levant morocco, gilt and blind tooled, paneled back, gilt edges, by BEDFORD; a few slight repairs to engraved plates.

London: Printed by W. S[tansby]., 1611

FIRST EDITION. WITH THE RARE PRINTED TITLE-PAGE beginning "Three crude veines." This is a complete copy, with the leaf of errata at the end, and in better condition than is usual. A copy of this work in untouched state is hardly to be looked for, since most copies were literally read to pieces. It was the first, and for a long time the only, guide book of continental travel; few adventurers dared cross the English channel without its comforting presence. With the A. B. Adam, S. Sprague and W. E. Terry bookplates.

» 440 « CORYATE, THOMAS • Thomas Coriate, Traueller for the English VVits: Greeting. From the Court of the Great Mogvl, Resident at the Towne of Asmere, in Easterne India. *Woodcuts on the title-page and in the text.* Small 4to, half leather; binding rubbed.

[London:] W. Iaggard and Henry Featherston, 1616

FIRST EDITION. AN EXCEEDINGLY FINE, LARGE COPY measuring 7⅞ by 6 inches. The blank leaf A1 is not present in this copy.

» 441 « CORYATE, THOMAS · Mr Thomas Coriat to his friends in England sendeth greeting: From Agra the Capitall City of the Dominion of the Great Mogoll in the Easterne India, the last of October, 1616. *Woodcut of the author on a stately camel on the title-page and on verso of A2. Another woodcut of the author standing in cavalier's costume occurring three times.* Small 4to, full old red morocco, gilt. At London printed by I. B. 1618

FIRST EDITION. With verses to the author by John Taylor, the Water-Poet. The leaf at the end is a genuine blank but the leaf preceding the title-page is not, although it is old paper.

AN EXCESSIVELY RARE BOOK. Coryate, after his adventures as a wanderer, died at Surat in 1617. Mr. Beverly Chew has written the following on the fly-leaf in pencil: "From the Christie Miller library, Britwel Court."

On the back end-leaf is the following penciled note, adding interesting provenance to this volume: "*Perfect.* (℄, apparently blank, cut away). Bernard Quaritch, Ltd. F. S. Ferguson." With the John Towneley, and Beverley Chew bookplates.

» 442 « COTTON, JOHN · The Bloudy Tenent, washed And Made white in the bloud of the Lambe: being discussed and discharged of bloud-guiltinesse by just Defence . . . Wherein is added a reply to Mr. Williams Answer, to Mr. Cottons Letter. Small 4to, full brown calf, stamped in blind; covers slightly rubbed, title-leaf and some leaves of text slightly stained.
London: Printed by Matthew Symmons for Hannah Allen, 1647

FIRST EDITION. This is a reply to Roger Williams' *Bloudy Tenet of Persecution* to which Williams, in turn, made a rejoinder in *The Bloody Tenent yet more Bloody* in 1652. With new fly-leaves. A very small piece has been supplied at the outer corners of the title-leaf. With the Samuel L. M. Barlow, W. F. Havemeyer, and Charles L. F. Robinson bookplates.

» 443 « [COVENTRY, FRANCIS] · The History of Pompey the Little: or, The Life and Adventures of a Lap-Dog. *Frontispiece by Boitard.* 12mo, full contemporary calf; rebacked. London, 1751

FIRST EDITION. The name "Marg't Gregory" and the date "Oct. 11 1752" is inscribed on the front end-paper. With the Sir Edmund Gosse bookplate.

» 444 « COWLEY, ABRAHAM · Abrahami Couleij Angli, Poemata Latina. In quibus Continentur, Sex Libri Plantarum, Viz. Duo: Herbarum. Florum. Sylvarum. Et Unus Miscellaneorum. *Frontispiece portrait of the author by Faithorne.* 12mo, full old contemporary calf; slightly loose in binding.
London: T. Roycroft, 1668

FIRST EDITION. With the Ch. Fairfax Murray book-label.

» 445 « COWPER, WILLIAM • The Poetical Works of William Cowper. With Life, Critical Dissertation, and Explanatory Notes, by the Rev. George Gilfillan. 2 vols., 8vo, full red straight-grain morocco, gilt backs, gilt sides, gilt edges; some slight foxing in the text. Edinburgh, 1854

Fine example of binding. With the Arthur C. Vicars bookplate.

» 446 « [CRAIK, DINAH M.] • John Halifax, Gentleman. 3 vols., 12mo, original brown cloth; inner hinges cracked, one outer hinge torn, slight chipping or very small tears on the backstrips, and foxing in the title-leaves and some leaves of text. London, 1856

FIRST EDITION, IN THE ORIGINAL CLOTH. One of the most popular and famous books of the period. With 3 pp. of advertisements at the end of vol. I and 2 pp. at the end of vol. III. There were no half-titles issued with this work. With a small embossed stamp on the front end-paper of each volume. On the A. Edward Newton list of "100 Good Novels."

» 447 « CRANE, STEPHEN • The Red Badge of Courage. 12mo, original cloth, uncut; some faint spots on covers, and a very small tear in one hinge. In a half blue morocco slip case. New York, 1895

FIRST EDITION. FIRST ISSUE, with perfect type in the word "congratulated" on p. 225. On the A. Edward Newton list of "100 Good Novels."

» 448 « CROSS, WILBUR L. • The History of Henry Fielding, 3 vols., 1918 ✢ The Life and Times of Laurence Sterne, 2 vols., 1925. Together 5 vols., 8vo, original cloth, gilt tops, uncut. New Haven, 1918-25

» 449 « CRUIKSHANK, GEORGE • Original Pencil Drawing, touched up with Watercolor, *"Pit Boxes and Gallery,"* signed. Size 11½ by 9¼ inches; a few slight marginal tears. With the finished plate. Framed.

A FINE DRAWING, depicting a large number of figures, cleverly executed. On three of the margins of the drawing are a few other sketches, and several pencil notes, all in the same hand.

» 450 « CRUIKSHANK ILLUSTRATIONS, GEORGE • G. SOANE. Specimens of German Romance. Selected and translated from various Authors. *Frontispieces by George Cruikshank;* one slightly foxed. 3 vols., 12mo, original cloth-backed boards, paper labels, uncut. London, 1826

FIRST EDITION. With the name of a former owner inscribed on the title-pages; offset on one frontispiece.

» 451 « CRUIKSHANK, GEORGE • George Cruikshank's Omnibus. Edited by Laman Blanchard. *With 22 engravings and numerous woodcuts, all but 3 of the former by George Cruikshank;* one plate slightly foxed. 9 parts, 8vo, ORIGINAL BUFF PRINTED WRAPPERS, uncut; neatly rebacked, back wrapper supplied to parts II, VI, and VIII, small repair in three or four wrappers, and with four small restorations in three other front wrappers. In a full red morocco solander case. London, 1841-2

FIRST EDITION, in the original parts, with all the advertisements and the two slips as called for by Cohn.

» 452 « CRUIKSHANK, GEORGE • George Cruikshank's Table-Book. Edited by Gilbert Abbott a'Beckett. *Illustrated by George Cruikshank.* Royal 8vo, full polished calf, gilt back, gilt edges, by LLOYD; covers slightly stained, and one hinge cracked. London, 1845

FIRST EDITION. With the Edward Stern bookplate.

» 453 « CRUIKSHANK, GEORGE • George Cruikshank's Fairy Library: Hop-o'My Thumb and The Seven-League Boots [1853] ✣ The History of Jack & The Bean-Stalk [1854] ✣ Cinderella [1854]. *All illustrated by George Cruikshank.* Together 3 vols., square 12mo, original decorated stiff wrappers; backstrips slightly chipped, and a few small stains on the wrappers. In three cardboard folders. London [1853-4]

FIRST EDITIONS. The first work listed is of the first issue, with the reading on the outer side of the back wrapper: "Preparing for Publication, Jack and the Bean-Stalk" and with the other necessary points. The third work listed is also of the first issue, with the front fly-leaf pasted down on the front cover, and with the other necessary points.

» 454 « CRUIKSHANK ILLUSTRATIONS, GEORGE AND ROBERT • The Attorney-General's Charges against the Late Queen, brought forward in the House of Peers, on Saturday, August 19, 1820. *Illustrated with 50* SUPERB COLORED PLATES *by George and Robert Cruikshank and others.* Large folio, original printed red paper-backed boards, uncut; hinges cracked, and slightly shaken. In a cloth portfolio. London [1821]

VERY RARE IN ORIGINAL BOARDS. AN IMMACULATE COPY INTERNALLY, with all the original tissue guards. With the 20 pages of letterpress. Laid in the volume are nine of the above plates in duplicate, in uncolored state, and smaller in size. With the Sir Gore Ouseley bookplate.

» 455 « CRUIKSHANK, GEORGE AND ROBERT • London Characters. *24 colored costume plates, by George and Robert Cruikshank.* 16mo, new printed boards; one hinge very slightly cracked. In a half green morocco solander case. London, 1827 [with the reprinted title-page]

Eleven of the plates are dated 1827.

» 456 « CUNNINGHAM, PETER • The Story of Nell Gwyn: and the Sayings of Charles the Second. *Illustrated.* 12mo, original red cloth with gilt decorations; names of former owners on end-papers. London, 1852

FIRST EDITION. An early engraved portrait of Nell Gwyn tipped in at end of volume.

» 457 « [DANA, JR., RICHARD] • Two Years Before the Mast. 16mo, original tan cloth; outer hinges repaired, a few other small cover defects, and some slight foxing in text. In a half blue morocco slip case. New York, 1840

FIRST EDITION, in the later binding, with the "Harper's Family Library" list on the back cover ending with "Irving's Goldsmith," Nos. 120-121. In this copy the "i" is undotted in the reading "in the Year 1840," and the type in the headline on p. 9 is defective, denoting a later issue. With the bookplate of a former owner.

» 458 « DAVENANT, SIR WILLIAM • The Works of Sr William Davenant Kt. . . . *Portrait engraved by W. Faithorne after J. Grenhill.* Folio, full red levant morocco, with a gilt arabesque ornament on centres of covers, gilt edges, by RIVIERE. In a morocco-edged board slip case.

London: Printed by T. N. for Henry Herringman, 1673

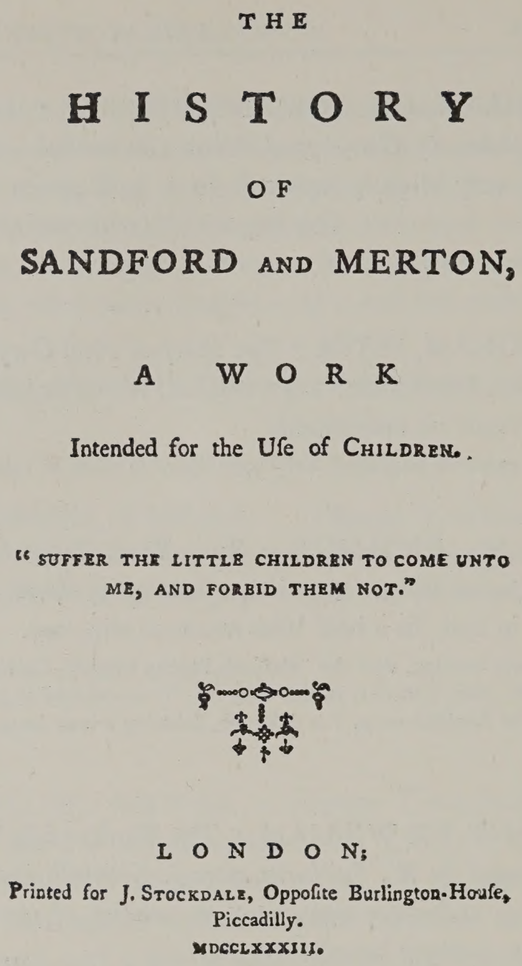
FIRST COMPLETE EDITION, containing considerable previously unpublished material.

A FINE COPY with ample margins. "The Siege of Rhodes" has a separate title-page, dated 1672. The pagination begins anew with "News from Plimouth." A fine impression of the portrait.

The Tragi-Comedy "The Law against Lovers" first printed in this edition, is a mixture of the plots of Shakespeare's "Much Ado about Nothing" and "Measure for Measure." There is prefatory matter by Hobbes, Waller, and Cowley. With the bookplate of Edgar F. Leo and an unidentified armorial bookplate.

» 459 « [D'AVIDEOR, ELIM H.] • Fair Diana. By "Wanderer." *24 chromolithographs and some text illustrations by G. Bowers.* 11 parts, 8vo, original COLORED PICTORIAL WRAPPERS, MOSTLY UNOPENED; slight break in back-strip and a word written in ink on front cover; wrapper on last part is slightly foxed. In a red morocco-backed folding case. London, 1884

FIRST EDITION of this sporting novel in the original parts. Part 6 contains the slip regarding the incorrectly printed plates in Part 5, and the correctly printed plates are supplied with Part 6 to be inserted when having the parts bound in one volume, and in Part 5 the incorrectly printed plates are present.



THE

HISTORY

OF

SANDFORD AND MERTON,

A WORK

Intended for the Uſe of CHILDREN.

"SUFFER THE LITTLE CHILDREN TO COME UNTO
ME, AND FORBID THEM NOT."

LONDON;
Printed for J. STOCKDALE, Oppoſite Burlington-Houſe,
Piccadilly.
MDCCLXXXIII.

With Inscription by the Author to Sarah Bicknell

» 460 « [DAY, THOMAS] • The History of Sandford and Merton, A Work Intended for the Use of Children. *With engraved frontispiece in vols.* II-III, *by W. Skelton after M. Browne, and by T. Medland after T. Stothard;* 3 vols., 12mo, full crimson levant morocco, gilt edges, by RIVIERE.

London: Printed for J. Stockdale, 1783-1786-1789

EXCESSIVELY RARE. FIRST EDITION of each volume. With the following autograph inscription by the author on an inserted fly-leaf at the front of vol. I: "Sarah Bicknell. From the Authour 1789."

A MAGNIFICENT COPY, with the exception of a pin hole in the margin of the frontispiece, title-leaf, and a number of leaves of vol. II, and the slight discoloration of the inserted fly-leaf. With 4 pp. of Stockdale's advertisements at the end of vol. II-III. On the A. Edward Newton list of "100 Good Books."

> ✦ *One girl, the blonde, disappeared, and the other, Sarah {Bicknell}—otherwise Sabrina,—married, not Day, but his friend Bicknell . . . So one fine day, when I found a set all first editions,—the first volume presented by the author to (to whom do you think?) Sabrina, now become Sarah Bicknell,—I at once secured it . . ."*—A.E.N., *This Book-Collecting Game.*

[See illustration]

» 461 « [DAY, THOMAS] • The History of Sandford and Merton, A Work Intended for the Use of Children. *Frontispieces after Stothard and Browne;* two very slightly time-discolored. 3 vols., 12mo, full contemporary calf, green leather labels; end-paper lacking at the front of vol. I, a few cover defects, and some slight foxing or time-discolorations, vol. III repaired, resewn.

London: Printed for John Stockdale, 1784, 1786, 1789

FIRST EDITION OF vol. II-III, and Second Edition of vol. I. One frontispiece is slightly colored by hand. With 4 pp. of advertisements at the end of vols. II-III. With the Hugh, Earl of Eglinton bookplate in two volumes.

A Magnificent First Edition Copy

Of Great Historical Importance

» 462 « DECREE (A) OF STARRE-CHAMBER, Concerning Printing, Made the eleuenth day of July last past. 1637. Small 4to, full blue crushed levant morocco, Jansen style, inner gilt borders, gilt top, by ZAEHNSDORF.

Imprinted at London by Robert Bardker,
Printer to the Kings most Excellent Maiestie:
And by the Assignes of Iohn Bill, 1637

FIRST EDITION. VERY RARE. A FINE, LARGE COPY measuring 7 1/16 by 5 1/2 inches.

The rare leaf "A" is present with a typographical ornament surrounding the letter "A" on the recto. On the same page is the manuscript notation "Ex-done Mri Bray." There are tiny marginal imperfections to the top margin of first leaf. There is a manuscript notation on verso of E4. Tiny portion of corner repaired in last leaf.

The Star Chamber, among its other functions, exercised a censorship over the English press, the decree here described being one of its most important efforts to secure a strict enforcement of its powers. The decree was established by statute in 1662.

"Probably the most important of the Acts concerning printing that were issued in the seventeenth century. Mr. Plomer in his *English Printing* 1476-1898 writes: 'Professor Arber . . . states that the appearance of a tract entitled *The Holy Table, Name and Thing* must ever be associated with this decree; but it may be doubted whether it was not rather to general causes, such as the growing power of the press, the long-continued attack upon the Prelacy by Pamphleteers, which no fear of mutilation or imprisonment could stop, than any one particular tract, which led to that severe and crushing edict. The Act decreed, amongst other things, that all books were to be licensed, that the number of master printers was to be limited to 20, each one of which number was obliged to enter into sureties of £300 for his good behaviour, and that the number of presses which each printer might keep was not to exceed two." With the Frederic R. Halsey bookplate.

» 463 « [DEFOE, DANIEL] • The Villainy of Stock-Jobbers Detected, And the Causes of the Late Ruin upon the Bank and Bankers Discovered and Considered. Small 4to, full calf; back faded, covers slightly rubbed, tear in the title-leaf, and pages slightly time-discolored. London: Printed in the Year 1701

THE RARE FIRST EDITION. A former owner has inscribed on the title-page: "By D. DeFoe." With the Wentworth Buller bookplate pasted over another bookplate.

» 464 « [DEFOE, DANIEL] • A True Collection of the Writings of the Author of the True-Born English-man. The Second Edition Corrected and Enlarg'd by himself ✣ A Second Volume of the Writings of the Author of the True-Born Englishman. Some whereof never before printed. Corrected and Enlarged by the Author. *Each volume with a similar frontispiece portrait by Van der Gucht.* Together 2 vols., 8vo, uniformly bound in old paneled calf, leather labels, backs richly gilt. London, 1705

The First Serial Publication of "Robinson Crusoe"

One of Three Known Copies

» 465 « [DEFOE, DANIEL] • The Life and strange Adventures of Robinson Crusoe of York, Mariner, Who lived Eight and Twenty Years alone in an uninhated *(sic)* Island on the Coast of America, near the Mouth of the Great River Oroonoque. [In "The Original London Post, or Heathcot's Intelligence; Being a Collection of the Freshest Advices Foreign and Domestick"] Nos. 125 to 289, inclusive, Wednesday, October 7, 1719 to Wednesday, October 19, 1720. *With two cuts at the top of each number.* Together 163 numbers. Bound in a small full crimson levant morocco volume, gilt edges, by RIVIERE; No. 257 in facsimile. [London] 1719-20

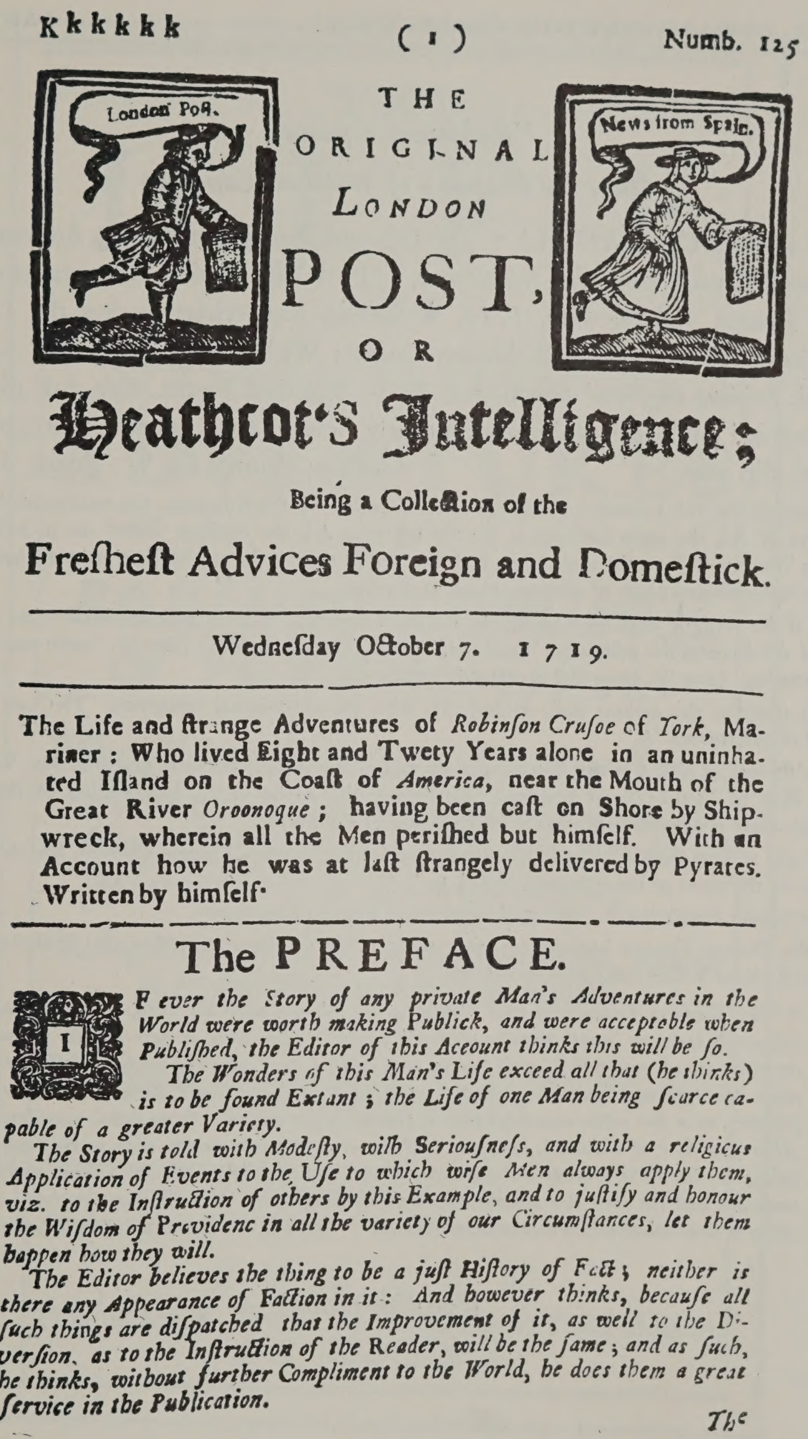
THE FIRST SERIAL PUBLICATION OF THIS WORK, AND THE RAREST EDITION of this famous and ever popular romance, it having been issued as a leaf in the above ephemeral paper which appeared three times a week (with the exception of the beginning and end of the tale which consisted of two weekly numbers). Nos. 152 and 174 were apparently never issued, as the three issues for each week (except as noted above) are present in this copy. This publication was issued a few months after the appearance of the first volume in book form, when it had already attained immense success and popularity. At the end of the last number the publisher excuses himself from giving the supplementary volume of "Serious Reflections, which containing excellent Meditations, and other divine Subjects, we think not proper to be inserted in a Publick Paper . . ."

With early writing on two pages.

APPARENTLY THE EARLIEST INSTANCE of the publication of a work of fiction in serial form.

> ✦ *"It may be that Mr. Cohen is not aware that Robinson Crusoe was published in parts. It appeared in the Original London Post or Heathcot's Intelligence. The story begins in the number of Wednesday, October 7, 1719 (the year of publication in book form), and ends in the issue of October 19, 1720. The book is extremely rare. Only three copies are known: the Grenville copy, in the British Museum, which is very imperfect; my own copy, which has but one leaf in facsimile (by Harris?); and one which was sold at auction (Lt-Col. Sir George Holford collection) in Sotheby's, in March 1928."*—A.E.N., *This Book-Collecting Game.*

[See illustration]


London Poſt.
News from Spain.

Kkkkkk (1) Numb. 125

THE
ORIGINAL
LONDON
POST,
OR

Heathcot's Intelligence;

Being a Collection of the

Freſheſt Advices Foreign and Domeſtick.

Wedneſday October 7. 1719.

The Life and ſtrange Adventures of *Robinſon Cruſoe* of *York*, Mariner: Who lived Eight and Twety Years alone in an uninhated Iſland on the Coaſt of *America*, near the Mouth of the Great River *Oroonoque*; having been caſt on Shore by Shipwreck, wherein all the Men periſhed but himſelf. With an Account how he was at laſt ſtrangely delivered by Pyrates. Written by himſelf·

The PREFACE.

IF ever the Story of any private Man's Adventures in the World were worth making Publick, and were acceptable when Publiſhed, the Editor of this Account thinks this will be ſo.

The Wonders of this Man's Life exceed all that (he thinks) is to be found Extant; the Life of one Man being ſcarce capable of a greater Variety.

The Story is told with Modeſty, with Seriouſneſs, and with a religious Application of Events to the Uſe to which wiſe Men always apply them, viz. to the Inſtruction of others by this Example, and to juſtify and honour the Wiſdom of Providence in all the variety of our Circumſtances, let them happen how they will.

The Editor believes the thing to be a juſt Hiſtory of Fact; neither is there any Appearance of Faction in it: And however thinks, becauſe all ſuch things are diſpatched that the Improvement of it, as well to the Diverſion, as to the Inſtruction of the Reader, will be the ſame; and as ſuch, he thinks, without further Compliment to the World, he does them a great ſervice in the Publication.

The

THE FIRST SERIAL PUBLICATION OF "ROBINSON CRUSOE"

"Robinson Crusoe"

Once the Property of William Congreve

» 466 « [DEFOE, DANIEL] • The Life and Strange Surprizing Adventures of Robinson Crusoe. *Engraved frontispiece,* 1719 ✣ The Farther Adventures of Robinson Crusoe. *Folding map, 1719.* ✣ Serious Reflections during the Life and Surprising Adventures of Robinson Crusoe: With his Vision of the Angelick World. *Folding engraved frontispiece, 1720.* Together 3 vols., 8vo, full plain and paneled old calf, each volume differently bound. In a quarter morocco book-shaped slip case. London: Printed for W. Taylor, 1719-20

FIRST EDITIONS. Vol. I shows a semicolon after "London" on the title-page, the catchword "apply" on the recto of A4, the same spelling at the top of verso A4, the reading "Pilot" on p. 343, and the reading "Portuguese" on the same page, and the slipped type at the end of lines nine to twelve. There are four unnumbered pages of advertisements at the end.

In vol. II the verso of leaf A4 is blank, the incorrect reading "Farthfr" appears on the recto of B1, the recto of A4 displays the printings: "breaking," "Diff- [line 4] "erence" [line 5], "ment and" [line 8], and "wanting" [line 9]. Page 295 is correctly numbered.

Vol. III contains the earliest state of leaf S7, with the uncorrected catchword "The" on the verso instead of the correct "A."

On the fly-leaf of vol. I is the following autograph: "Francis Fitzherberts given by Mr. Willm Congreve. May ye 21st 1726 att London." We believe this to be in the handwriting of the recipient although there is a resemblance to the handwriting of Congreve.

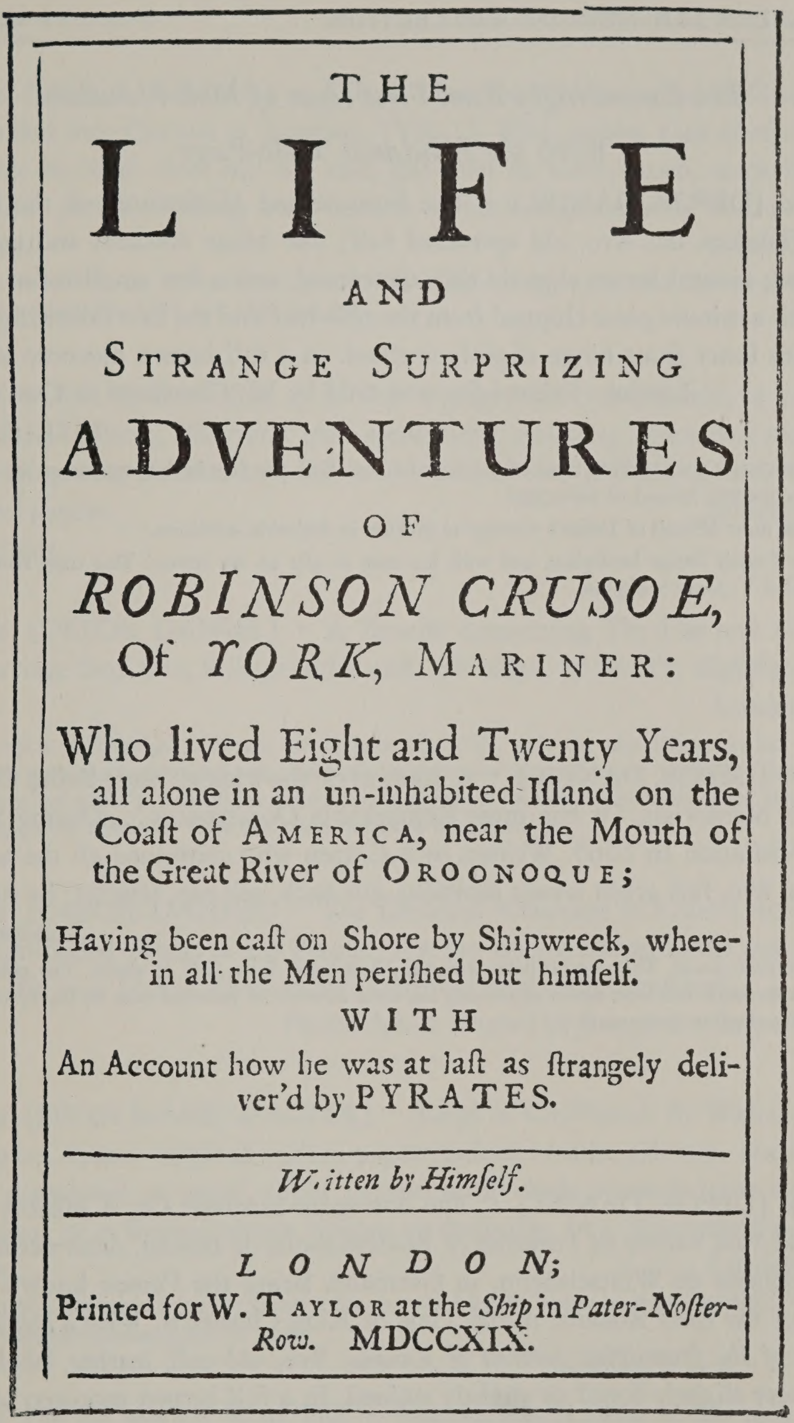
Vols. I and II have been rebacked. The name of a former owner: "Eleanor Clapton, March 19, 1768" appears on the verso of the title-page of vol. I.

On the Grolier Club's list of "100 Books Famous in English Literature."

With the Thomas Cowper bookplate in vols. I and II, the Cholmondeley Reginald bookplate in vol. I and the Richard B. Cox bookplate in vol. III.

> ✦ *"My 'Robinson Crusoe,' the first edition in two volumes, with the third, which may not be Defoe's. It lacks one 'point' perhaps: the word 'apply,' the last word on page 1 of the preface, is correctly spelled, not spelled 'apyly,' as in some copies I have seen. The matter, I believe, is not clear. The type may have been correctly set at first and have become corrupted in process of printing, or a few copies may have been so printed before the error, being noted, was corrected. After page 304, of Volume* I, *the paper is of thinner and poorer quality than in the pages preceding it. The three volumes are clean, the binding contemporary calf, the folding maps immaculate, and the first two volumes were once the property of 'Mr. William Congreve.' Altogether it is a book of which this collector 'boasteth.' "*—A.E.N., *The Amenities of Book-Collecting.*

[See illustration]



THE

LIFE

AND

STRANGE SURPRIZING

ADVENTURES

OF

ROBINSON CRUSOE,

Of *YORK,* MARINER:

Who lived Eight and Twenty Years,
all alone in an un-inhabited Iſland on the
Coaſt of AMERICA, near the Mouth of
the Great River of OROONOQUE;

Having been caſt on Shore by Shipwreck, wherein all the Men periſhed but himſelf.

WITH

An Account how he was at laſt as ſtrangely deliver'd by PYRATES.

Written by Himſelf.

LONDON;
Printed for W. TAYLOR at the *Ship* in *Pater-Noſter-Row.* MDCCXIX.

FIRST EDITION OF "ROBINSON CRUSOE"

[Number 466]

The Exceedingly Rare First Issue of Moll Flanders With the Misdated Title-Page

» 467 « [DEFOE, DANIEL] • The Fortune and Misfortunes of the Famous Moll Flanders, &c. 8vo, old sprinkled calf; one hinge cracked, and the other rehinged; several leaves slightly time-discolored, and a few small stains in text, and with a minute piece chipped from the title-leaf and the two following leaves, and with inner front hinge slightly cracked. In a full brown morocco solander case. London: Printed for, and Sold by W. Chetwood at Cato's-Head, 1621 [*sic*] 1721

THE EXCEEDINGLY RARE First Issue of the First Edition, with the date in the imprint on the title-page reading MDDCXXI instead of MDCCXXI.

One of the most difficult of Defoe's writings to procure in desirable condition.

With the Francis Longe bookplate, and with his crest in gilt on the covers. This copy also contains the Herschel V. Jones bookplate.

» 468 « [DEFOE, DANIEL] • A Journal of the Plague Year: Being Observations or Memorials, Of the most Remarkable Occurrences . . . During the last Great Visitation In 1665. Written by a Citizen who continued all the while in London. 8vo, full green levant morocco, gilt back, gilt top, UNCUT; by RIVIERE. London, 1722

FIRST EDITION, uncut. This copy collates with the Huth copy: Title; B-T in eights. The present copy contains a facsimile half-title which apparently has been inserted. A penciled note on the fly-leaf reads: "Probably unique in uncut state."

» 469 « [DEFOE, DANIEL] • The Fortunate Mistress: Or, A History of the Life And Vast Variety of Fortunes of Mademoiselle de Beleau, Afterwards Call'd The Countess de Wintselsheim, in Germany. Being the Person known by the Name of the Lady Roxana, in the Time of King Charles II. *With a brilliant impression of the frontispiece portrait of Roxana.* 8vo, old calf, leather label; some pages very slightly foxed or slightly stained. In a full brown morocco solander case. London, 1724

FIRST EDITION. A FINE COPY, with the exception of the small blemishes noted above. With the Francis Longe bookplate, and with his crest in gilt on the covers.

» 470 « [DEFOE, DANIEL] • A Tour Thro' the Whole Island of Great Britain, divided into Circuits or Journies. [Vol. I.] *With folding plate of the Siege of Colchester in 1648.* 8vo, full old calf, gilt fillet on sides; worn, crack in front hinge, and portion missing from bottom of back-strip, name of former owner on fly-leaf. London, 1724

FIRST EDITION. With the Addenda leaf at end. This volume is complete in itself; the second and third volumes were issued in 1725 and 1727. Lee 220.

» 471 « [DEFOE, DANIEL] • A New Voyage Round the World, by a Course Never Sailed Before. *Illustrated with copperplates, including frontispiece map.* 8vo, full contemporary paneled calf, skillfully rebacked with old calf, corners restored; later end-papers. London, 1725

FIRST EDITION.

» 472 « [DEFOE, DANIEL] • A Treatise concerning The Use and Abuse of the Marriage Bed. 8vo, full sprinkled calf, gilt edges, by PRATT; slightly rubbed. London, 1727

SECOND ISSUE of *Conjugal Lewdness,* issued June 10, 1727, with the new title-page, but the same sheets, and with the uncorrected text. *Conjugal Lewdness* was issued January 30, 1727. Pasted down on the front end-paper is a catalogue description of the work, and on the back end-paper is a clipping concerning James Tregaskis. With the James Tregaskis bookplate.

» 473 « [DEFOE, DANIEL] • The Dreadful Visitation in a Short Account of the Progress and Effects of the Plague, The last time it spread in the city of London, in the year 1665. 16mo, morocco-backed cloth; slightly foxed. Philadelphia: Printed by Joseph Cruikshank, 1774

» 474 « [DE LA MARE, WALTER] • Songs of Childhood. By Walter Ramal. *Frontispiece.* 12mo, original vellum-paper backed boards, gilt top, uncut; back lightly discolored, as usual, slight puckering of cloth where it joins the back-strip, name of a former owner written on half-title. In a blue morocco-backed slip case. London, 1902

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. Inscribed by the author on front end-leaf: "Walter de La Mare with best wishes. June 17, 1925."

» 475 « DE LA MARE, WALTER • Peacock Pie. A Book of Rhymes. 12mo, cloth, uncut. London, 1913

FIRST EDITION.

» 476 « DE MORGAN, WILLIAM • Joseph Vance. 12mo, original cloth; somewhat worn, inner hinges cracked. London, 1906

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. This work is included in the A. Edward Newton list of "One Hundred Good Novels."

» 477 « DE MORGAN, WILLIAM • Joseph Vance. 12mo, original cloth; slightly soiled, small stain on back-strip. In red morocco-backed slip case. London, 1906

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. This work is included in the A. Edward Newton list of "One Hundred Good Novels."

» 478 « DE MORGAN, WILLIAM • It Never Can Happen Again. *Portrait.* 2 vols., 12mo, original cloth; slightly soiled. London, 1909

FIRST EDITION.

De Quincey's Masterpiece in Original Boards

» 479 « [DE QUINCEY, THOMAS] • Confessions of an English Opium-Eater. 12mo, ORIGINAL BOARDS, PAPER LABEL, UNCUT; covers partly loose, backstrip and label somewhat defective, and a few other small cover defects, end-paper lacking at back, a few pages slightly foxed, and a few small marginal defects in the leaves of text. In a full red straight-grain morocco solander case. London, 1822

FIRST EDITION, in the original boards. Uncut, measuring 6 15/16 by 4 3/16 inches. Some copies of this work have been noted with a leaf of advertisements at the end. This leaf is not present in this copy. With 4 pp. of Longman, Hurst, Rees, Orme, and Brown advertisements at the front of the volume. With the Philip Homan bookplate.

[See illustration]

CONFESSIONS

OF AN

ENGLISH OPIUM-EATER.

LONDON:
PRINTED FOR TAYLOR AND HESSEY, FLEET STREET.

1822.

THE FIRST EDITION IN ORIGINAL STATE

[Number 479]

» 480 « DE QUINCEY, THOMAS • Works. Including all his Contributions to Periodical Literature. Third Edition. *Portraits.* 16 vols., 12mo, three-quarter red polished calf, gilt backs and tops; some pages foxed. Edinburgh, 1871

» 481 « DIBDIN, THOMAS F. • The Bibliographical Decameron. *Illustrated.* 3 vols., 8vo, contemporary full red morocco, gilt borders on sides, gilt paneled backs, gilt edges; very slightly rubbed. London, 1817

FIRST EDITION.

» 482 « DIBDIN, THOMAS F. • Aedes Althorpianae. *Illustrated.* 2 vols., royal 8vo, contemporary full red morocco, sides with gilt fillet border, gilt paneled backs, gilt edges; title-pages with offset of frontispieces, rubbed. London, 1822

FIRST EDITION. With the Henry Merrik Hoare bookplate.

» 483 « DIBDIN, THOMAS F. • The Library Companion. 8vo, half green morocco, gilt back, marbled edges. London, 1824

FIRST EDITION.

» 484 « DIBDIN, THOMAS F. • The Bibliomania or Book-Madness. *Illustrated by Howard Pyle.* 4 vols., 8vo, marbled boards, uncut.

Boston: Bibliophile Society, 1913

ONE OF 483 COPIES.

"The Last of the Spirits"

» 485 « [DICKENS, CHARLES] • JOHN LEECH. Original Watercolor Drawing s. "J. Leech." for the plate entitled "The Last of the Spirits," to illustrate Dickens' "Christmas Carol." 6¾ by 4 inches. Inlaid to larger size and placed within a purple levant morocco large 4to folder, gilt tooled and lined with purple silk.

A BEAUTIFULLY EXECUTED AND FINISHED DRAWING depicting the last of the spirits. The scene is in a graveyard. On a flat stone is the name of Ebenezer Scrooge. The miser is kneeling with his face buried in his hands while the ghost of Christmas Yet To Come, habilimented in black, points down at the slab. The drawing faces page 50 in the first edition.

Dickens, in his remarkable Christmas story, describes the scene as follows: " 'Spectre,' said Scrooge, 'something informs me that our parting moment is at hand. I know it, but I know not how. Tell me what man that was whom we saw lying dead?'

"The Ghost of Christmas Yet To Come conveyed him, as before—though at a different time, he thought; . . .

" 'This court,' said Scrooge, 'through which we hurry now, is where my place of occupation is, . . . I see the house . . .'

"The Spirit stopped; the hand was pointed elsewhere.

" 'The house is yonder,' Scrooge exclaimed. 'Why do you point away?'

"The inexorable finger underwent no change . . .

"A churchyard. Here, then, the wretched man whose name he had now to learn, lay underneath the ground. It was a worthy place. Walled in by houses; overrun by grass and weeds, the growth of vegetation's death, not life; choked up with too much burying; fat with repleted appetite. A worthy place!

"The Spirit stood among the graves, and pointed down to One. He advanced towards it trembling. The Phantom was exactly as it had been, but he dreaded that he saw new meaning in its solemn shape . . .

" 'Men's courses will foreshadow certain ends, to which, if persevered in, they must lead,' said Scrooge. 'But if the courses be departed from, the ends will change. Say it is thus with what you show me!'

"The Spirit was immovable as ever.

"Scrooge crept towards it, trembling as he went; and following the finger, read upon the stone of the neglected grave his own name, EBENEZER SCROOGE . . ."

"Scrooge's Third Visitor"

Original Watercolor Drawing by John Leech for Dickens' Christmas Carol

» 486 « [DICKENS, CHARLES] • JOHN LEECH. Original Watercolor Drawing s. "J. Leech." Height 5¼ inches; width 4¼ inches. Placed under glass in a sunken white velvet mat in a full red levant morocco book-shaped case, gilt tooled and lined with white watered silk, by ZUCKER.

THE BRILLIANTLY EXECUTED WATERCOLOR DRAWING by John Leech entitled "Scrooge's Third Visitor." This design was used in Dickens' famous *Christmas Carol* and faces page 78 in the first edition.

Dickens' own words best describe this remarkable drawing and the following is from the author's text which Leech so aptly interpreted: "The moment Scrooge's hand was on the lock, a strange voice called him by his name, and bade him enter. He obeyed.

"It was his own room. There was no doubt about that. But it had undergone a surprising transformation. The walls and ceiling were so hung with living green, that it looked a perfect grove, from every part of which, bright gleaming berries glistened. The crisp leaves of holly, mistletoe, and ivy reflected back the light, as if so many little mirrors had been scattered there; and such a mighty blaze went roaring up the chimney, as that dull petrifaction of a hearth had never known in Scrooge's time, or Marley's, or for many and many a winter season gone. Heaped up upon the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, great joints of meat, sucking-pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chesnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam. In easy state upon this couch, there sat a jolly Giant, glorious to see; who bore a glowing torch, in shape not unlike Plenty's horn, and held it up, high up, to shed its light on Scrooge, as he came peeping round the door.

" 'Come in!' exclaimed the Ghost. 'Come in! and know me better, man!'

"Scrooge entered timidly, and hung his head before this Spirit. He was not the dogged Scrooge he had been; and though its eyes were clear and kind, he did not like to meet them.

" 'I am the Ghost of Christmas Present,' said the Spirit. 'Look upon me!'

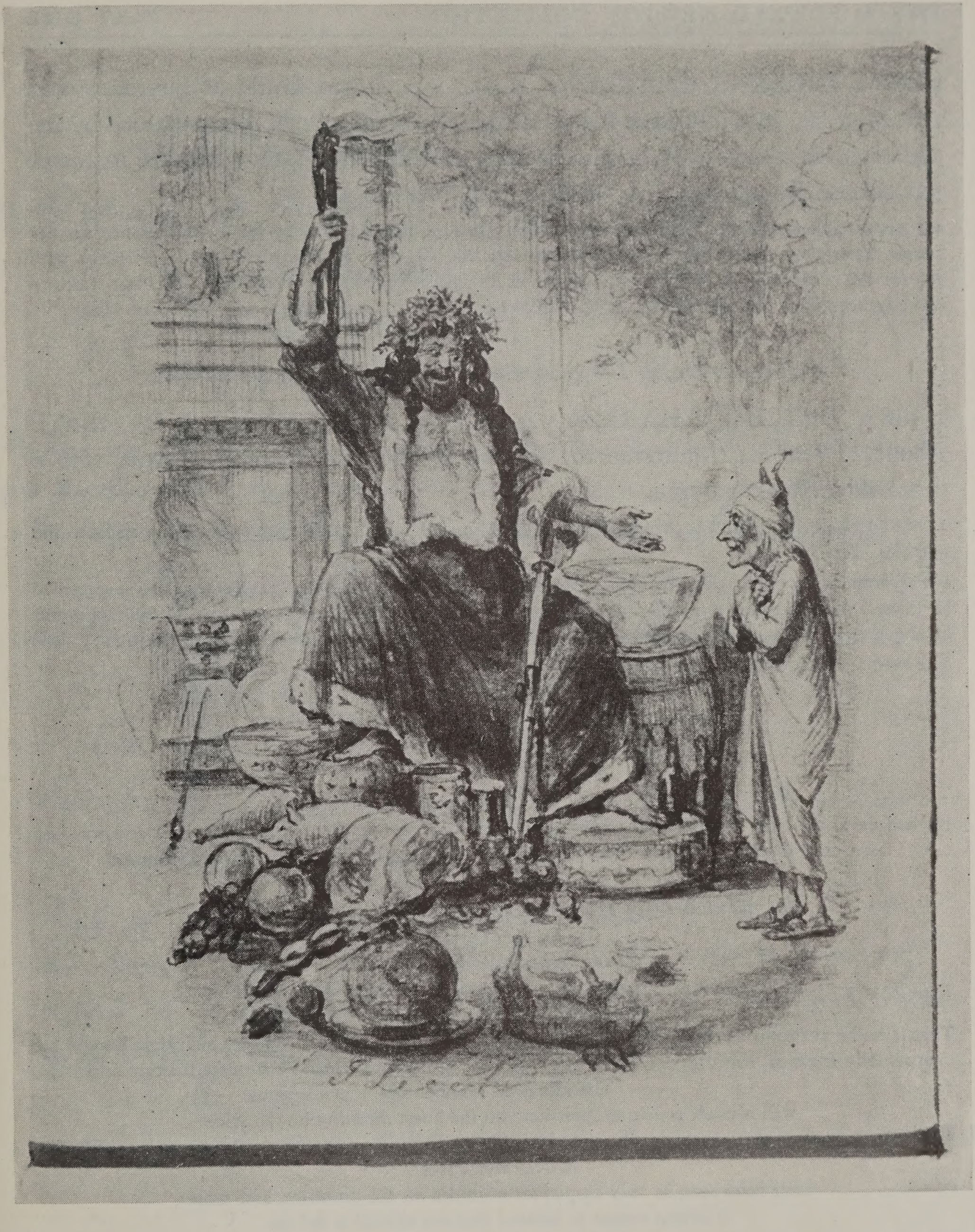
"Scrooge reverently did so. It was clothed in one simple deep green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare, as if disdaining to be warded or concealed by any artifice. Its feet, observable beneath the ample folds of the garment, were also bare; and on its head it wore no other covering than a holly wreath set here and there with shining icicles. Its dark brown curls were long and free: free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air. Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.

" 'You have never seen the like of me before!' exclaimed the Spirit.

" 'Never,' Scrooge made answer to it . . ."

"GOD BLESS US EVERY ONE." In a pocket beneath the white silk doublure of the above case is the terminating sentiment of the great *Christmas Carol,* signed with Dickens' characteristic signature and reading as follows: " 'and so, as Tiny Tim observed, God Bless us Every one.' Charles Dickens. London, Fifteenth March 1844."

[See illustration]



"SCROOGE'S THIRD VISITOR"

WATERCOLOR DRAWING BY JOHN LEECH FOR "A CHRISTMAS CAROL"

[Number 486]

» 487 « DICKENS, CHARLES • A.L.s., 1 p., 12mo, Guild of Literature and Art, May 10, 1853. To Miss Fanny Kelly. About 53 words. Accompanied by the addressed envelope, with postage stamp, and his autograph signature in lower left corner. Bound in a 4to volume, half blue morocco.

AN INTERESTING LETTER regarding his engaging the St. James's Theatre for a performance for her benefit. He writes: "I have taken the St. James's for the 9th of June. Bring as many large names with you for the committee, as you can." In a letter to Monsieur Regnier, he informs him the date was canceled because June 9th was the day of the Ascot Races, but the performance was held June 16th.

"A Remarkable Dog, Answering to the Name of Boz"

» 488 « DICKENS, CHARLES • A.L., 2 pp., 4to, [London, June 11, 1855]. About 175 words. Addressed to William Behnes, the sculptor. Tipped into a 4to, half morocco volume.

A MOST UNUSUAL LETTER in which Dickens turns himself into a canine personality answering to the name of "Boz."

An accompanying explanation by George Russell reads in part as follows: ". . . Dickens had engaged to sit (setter) to Behnes for a marble bust, but did not keep the appointments and fearing Behnes would be angry, wrote the inclosed containing a general invitation to dine in the hope of pacifying him . . ."

The extraordinary Dickens letter reads:

"Left his home
on the evening of a Tuesday the Thirtieth of April last,
a remarkable Dog
answering to the name of
BOZ

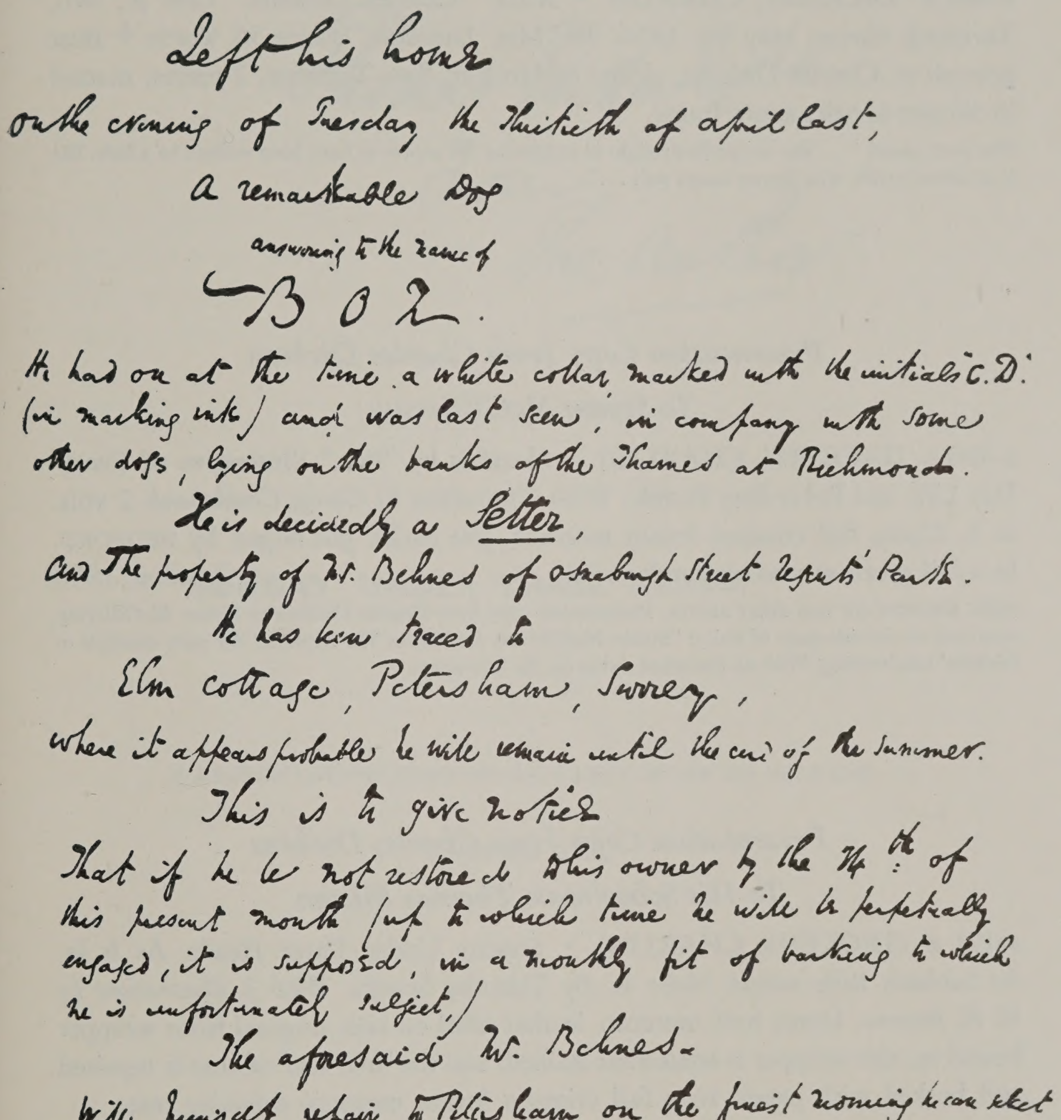
He had on at the time a white collar marked with the initials "C. D." (in marking ink) and was last seen, in company with some other dogs, lying on the banks of the Thames at Richmond.

He is decidedly a Setter,
and the property of Mr. Behnes of Osnaburgh Street, Regents Park.
He has been traced to
Elm Cottage, Petersham, Surrey,
where it appears probable he will remain until the end of the summer.
This is to give Notice

That if he be not restored to his owner by the 24th of this present month (up to which time he will be perpetually engaged, it is supposed, in a monthly fit of barking to which he is unfortunately subject,)

The aforesaid Mr. Behnes
will himself repair to Petersham on the finest morning he can select
and claim his property.
Knives and Forks
have been seen in very suspicious attitudes on the premises, and there
is strong reason to believe that the animal is fed on
Joints, roast or boiled,
Every Day
at
Half-past four."

[See illustration]



Left his home
on the evening of Tuesday the Thirtieth of April last,
A remarkable Dog
answering to the name of
BOZ.
He had on at the time a white collar, marked with the initials "C.D."
(in marking ink) and was last seen, in company with some
other dogs, lying on the banks of the Thames at Richmond.
He is decidedly a Setter,
And the property of Mr. Behnes of Osnaburgh Street Regents' Park.
He has been traced to
Elm cottage, Petersham, Surrey,
where it appears probable he will remain until the end of the summer.
This is to give notice
That if he be not restored to his owner by the 14th of
this present month (up to which time he will be perpetually
engaged, it is supposed, in a monthly fit of barking to which
he is unfortunately subject,)
The aforesaid Mr. Behnes
Will himself repair to Petersham on the finest morning he can select

CHARLES DICKENS' HUMOROUS LETTER TO WILLIAM BEHNES

[Number 488]

» 489 « DICKENS, CHARLES • A.L.s. "Charles Dickens." One p., 8vo, Tavistock House, May 10, 1856. To "Mrs. Jameson," about 55 words ✣ Bust portrait of Charles Dickens, etched by Hollyer, 8vo. Together, 2 pieces; matted in old carved oak narrow frame.

The letter reads: ". . . You are perfectly right in supposing the article to have been written by a lady. She is an officer's wife, who knows camps well . . ."

Presentation Copy from Charles Dickens
To Simon McGillivray

» 490 « [DICKENS, CHARLES] • Sketches by "Boz," illustrative of Every-Day Life, and Every-Day People. *With illustrations by George Cruikshank.* 2 vols. in 1, 12mo, full crimson levant morocco, gilt backs, gilt edges, by BEDFORD. In a full green morocco solander case. London, 1836

FIRST EDITION OF THE FIRST SERIES. Presentation copy from Charles Dickens to Simon McGillivray, inscribed on the title-page of vol. I: "Simon McGillivray Esq. From The Author." An early example of Dickens' handwriting. With an embossed stamp on the title-pages.

Presentation Copy from Charles Dickens
To His Schoolmate Thomas Mitton

» 491 « [DICKENS, CHARLES] • Sunday Under Three Heads. As It Is; As Sabbath Bills would Make It. By Timothy Sparks. *With 3 illustrations by H. K. Browne.* 16mo, half morocco, leather label on side, original front wrapper bound in; the wrapper is somewhat stained, and the final leaf of text is repaired and backed with paper. In a full crimson levant morocco solander case.
London, 1836

FIRST EDITION. Presentation copy from Charles Dickens to Thomas Mitton, schoolfellow of Dickens, inscribed on the half-title: "Thomas Mitton Esq. From The Author." There does not seem to be a record of the sale of any other presentation copy of this early work by Charles Dickens.

✦ *Laid in the volume is a sheet of paper inscribed by Mr. Newton: "What would Charles Dickens have had to say about that curious thing we have called Prohibition?"*

[See illustration]

Thomas Mitton Esqre
from
The Author.

SUNDAY UNDER THREE HEADS.

A PRESENTATION COPY OF AN EARLY WORK BY DICKENS

[Number 491]

Original Autograph Dedication of "The Village Coquettes"

"I Dedicate to You the First Play I Ever Published"

» 492 « DICKENS, CHARLES • Original Autograph Dedication of "The Village Coquettes" to John Pritt Harley, written in the form of a letter, small 4to, n.p., December, 1836. To John Pritt Harley, about 160 words; slightly torn in folds injuring two words, and with a few slight stains. Tipped in small quarto, half morocco volume.

A SUPERB AND IMPORTANT DICKENS ITEM, signed with his pseudonym "Boz." In its printed form, the signature "Charles Dickens" appeared at the foot of the dedication, instead of "Boz," also the day of the month (15th) was added. John Pritt Harley, to whom this comic opera was dedicated, took part in the play when it was first produced on December 6, 1836. The letter reads:

"Dedication
To J. P. Harley Esq.

"My Dear Sir. My dramatic bantlings are no sooner born, than you father them. You have made my Strange Gentleman exclusively your own; you have adopted Martin Stokes with equal readiness; and you still profess your willingness to do the same kind office for all future scions of the same stock, no matter how numerous they may be, or how quickly thay may follow in succession.

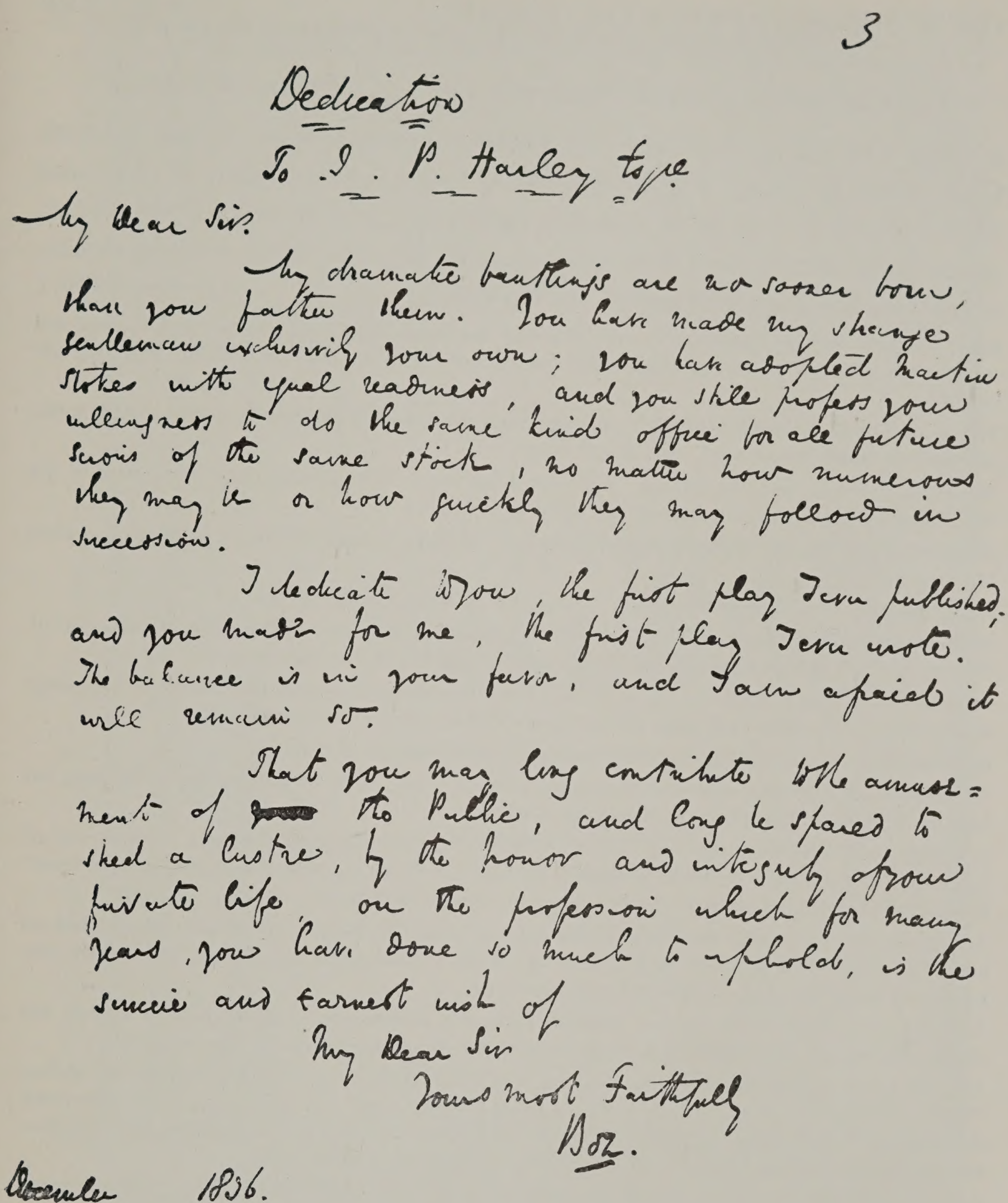
"I dedicate to you, the first play I ever published; and you made for me, the first play I ever wrote. The balance is in your favour, and I am afraid it will remain so . . ."

Apparently Dickens while reading the printed proofs supplied the day of the month, the 15th in the date and deleted the sentence quoted above: "no matter how numerous they may be or how quickly thay may follow in succession." From the Edwin W. Coggeshall collection.

[See illustration]

» 493 « DICKENS, CHARLES • The Village Coquettes: A Comic Opera. In Two Acts. The Music by John Hullah. 8vo, SHEETS, UNCUT AND UNOPENED. In a full blue morocco solander case. London, 1836

FIRST EDITION.



Dedication

To J. P. Harley Esqre

My Dear Sir.

My dramatic bantlings are no sooner born, than you father them. You have made my strange gentleman exclusively your own; you have adopted Martin Stokes with equal readiness, and you still profess your willingness to do the same kind office for all future scions of the same stock, no matter how numerous they may be or how quickly they may follow in succession.

I dedicate to you, the first play I ever published; and you made for me, the first play I ever wrote. The balance is in your favor, and I am afraid it will remain so.

That you may long contribute to the amusement of the Public, and long be spared to shed a lustre, by the honor and integrity of your private life, on the profession which for many years, you have done so much to uphold, is the sincere and earnest wish of

My Dear Sir
Yours most Faithfully
Boz.

December 1836.

DICKENS' DEDICATION FOR HIS FIRST PUBLISHED PLAY

[Number 492]

The Celebrated Bruton-Patterson Copy of "Pickwick Papers"

» 494 « DICKENS, CHARLES • The Posthumous Papers of the Pickwick Club. Edited by "Boz." *With illustrations by Robert Seymour, Robert W. Buss, and H. K. Browne.* 20 parts in nineteen, 8vo, ORIGINAL PICTORIAL WRAPPERS, uncut; parts neatly rebacked or repaired, and a few other small wrapper defects, uncut. In a full dark red morocco folding case. London, 1836-7

FIRST EDITION, IN THE ORIGINAL PARTS. This copy has been collated with Hatton and Cleaver, and contains the correct wrappers, advertisements, first state of the plates and text, with the following few exceptions.

Wrappers. Part II: no bracket after "No. II." "In some copies the bracket after 'No. II' does not appear, as is the case in the Dexter copy"—*Hatton and Cleaver.*

Wrappers. Part VIII: with the reading "With two illustrations, Price One Shilling" at the foot of the inner side of the back wrapper, not noted by Hatton and Cleaver.

Wrappers. Parts XIX-XX: with the imprint at foot of the front wrapper: "Printers, Whitehead" within brackets.

Advertisements. Part III: does not contain "The Toilet" or the three alternatives.

Advertisements. Part IV: p. 3 of "The Pickwick Advertiser" displays the reading: "Mr. Murray's List of New Books," not "Mr. Murray's List of New Works" as noted by Hatton and Cleaver.

Advertisements. Part V: pp. 3-4 at the back differ from those noted by Hatton and Cleaver, and the large sheet announcing Rowland's Kalydor and Macassar Oil is not present in this part.

Advertisements. Part X: p. 10 of "The Pickwick Advertiser" is of the second state.

Advertisements. Part XIII: does not contain the extremely rare Pigot advertisements. "This inset has been noted in five copies only . . ."—*Hatton and Cleaver.*

Advertisements. Part XVII: the leaf "To the Nobility, Families, Keepers of Hotels, Schools, and all Large Consumers of Tea" at the back displays the reading: "Near the Mansion House" in open letter. Hatton and Cleaver give preference to the reading in the solid-faced form.

Advertisements. Part XVIII: the leaf "To the Nobility, Families, Keepers of Hotels, Schools, and all Large Consumers of Tea" at the back displays the prices in black-faced type. Hatton and Cleaver give preference to the leaf displaying the prices in small type.

Advertisements. Part XVIII: the first page of Simpson's advertisements at the back is Hatton and Cleaver's fourth variant, with the fourth line in the fourth paragraph ending "at all in a recum-."

Advertisements. Parts XIX-XX [Combined]: p. 7 of "The Pickwick Advertiser" displays the reading "The Comic Annual for 1838" not "1388" as noted by Hatton and Cleaver. "In page 7 will be noted the misprinted Year '1388' for '1838.' Copies with the error are by no means common, and those containing it can be hall-marked as the earlier printing"—*Hatton and Cleaver.*

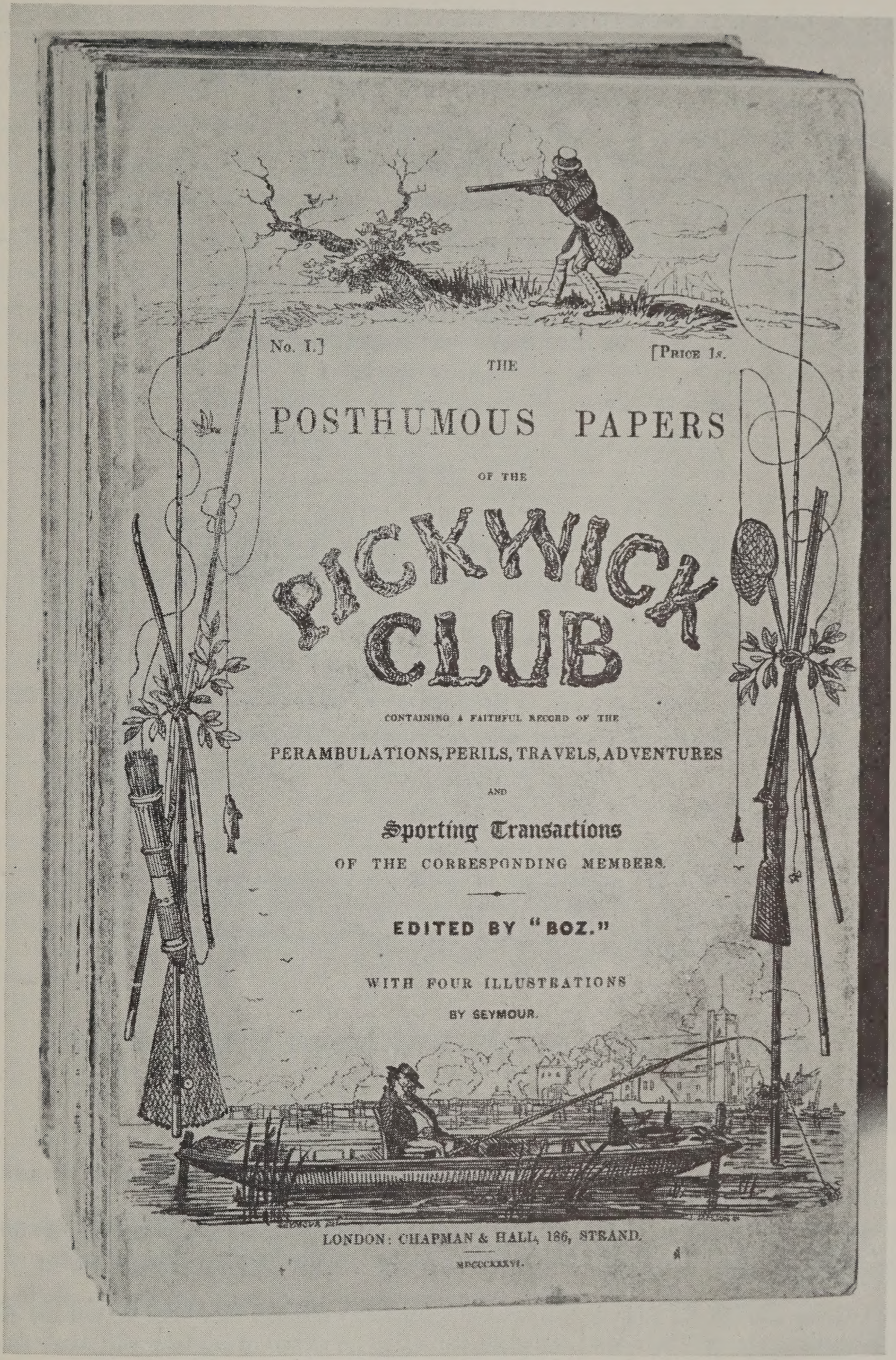
Advertisements. Parts XIX-XX [Combined]: on p. 14 of "The Pickwick Advertiser" Chapman and Hall's address is given as 186, Strand, not 136 as noted by Hatton and Cleaver.

Textual variants. Part VIII: the two faint quad marks are not present after "I" in "I ever" on p. 233, line 8, as noted by Hatton and Cleaver.

Textual variants. Part IX: signature "X2" is correctly marked, instead of the incorrect marking "N2" as noted by Hatton and Cleaver. "This 'point' is an extremely rare one, and has not been previously recorded. Only twice has it come under writer's notice"—*Hatton and Cleaver.*

With the exception of the two correctly paged plates in part VI, all are in the first state. Referring to the above two plates, Hatton and Cleaver state: ". . . these mis-paginated plates may be considered the rarest

[Concluded on page 196



No. I.] [Price 1s.

THE

POSTHUMOUS PAPERS

OF THE

PICKWICK CLUB

CONTAINING A FAITHFUL RECORD OF THE

PERAMBULATIONS, PERILS, TRAVELS, ADVENTURES

AND

Sporting Transactions

OF THE CORRESPONDING MEMBERS.

EDITED BY "BOZ."

WITH FOUR ILLUSTRATIONS

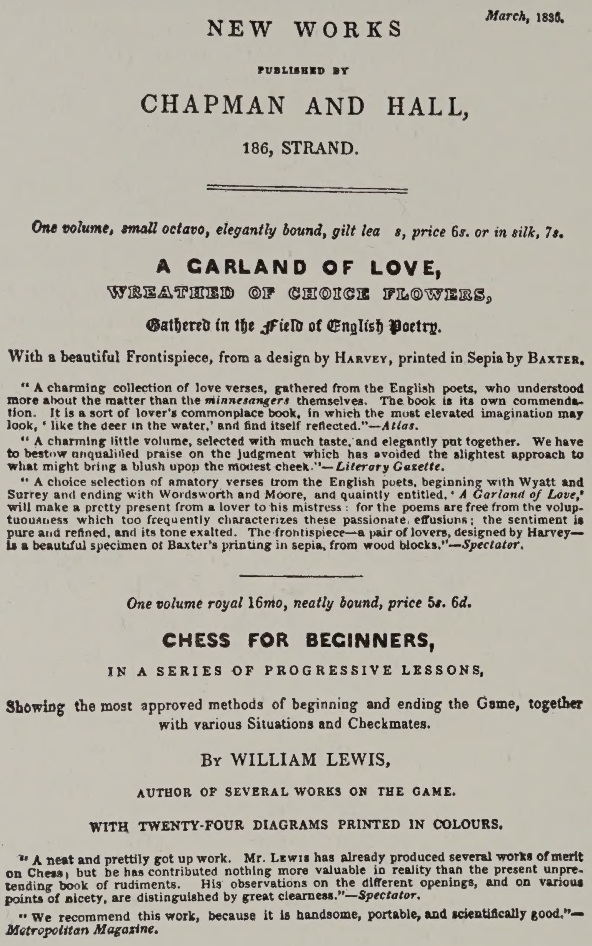
BY SEYMOUR.

LONDON: CHAPMAN & HALL, 186, STRAND.

MDCCCXXXVI.

THE CELEBRATED BRUTON-PATTERSON COPY IN ORIGINAL PARTS

[Number 494]



March, 1836.

NEW WORKS

PUBLISHED BY

CHAPMAN AND HALL,

186, STRAND.

One volume, small octavo, elegantly bound, gilt leaves, price 6*s. or in silk*, 7*s.*

A GARLAND OF LOVE,

WREATHED OF CHOICE FLOWERS,

Gathered in the Field of English Poetry.

With a beautiful Frontispiece, from a design by HARVEY, printed in Sepia by BAXTER.

" A charming collection of love verses, gathered from the English poets, who understood more about the matter than the *minnesangers* themselves. The book is its own commendation. It is a sort of lover's commonplace book, in which the most elevated imagination may look, ' like the deer in the water,' and find itself reflected."—*Atlas.*

" A charming little volume, selected with much taste, and elegantly put together. We have to bestow unqualified praise on the judgment which has avoided the slightest approach to what might bring a blush upon the modest cheek."—*Literary Gazette.*

" A choice selection of amatory verses from the English poets, beginning with Wyatt and Surrey and ending with Wordsworth and Moore, and quaintly entitled, ' *A Garland of Love,*' will make a pretty present from a lover to his mistress: for the poems are free from the voluptuousness which too frequently characterizes these passionate effusions; the sentiment is pure and refined, and its tone exalted. The frontispiece—a pair of lovers, designed by Harvey—is a beautiful specimen of Baxter's printing in sepia, from wood blocks."—*Spectator.*

One volume royal 16*mo, neatly bound, price* 5*s.* 6*d.*

CHESS FOR BEGINNERS,

IN A SERIES OF PROGRESSIVE LESSONS,

Showing the most approved methods of beginning and ending the Game, together with various Situations and Checkmates.

BY WILLIAM LEWIS,

AUTHOR OF SEVERAL WORKS ON THE GAME.

WITH TWENTY-FOUR DIAGRAMS PRINTED IN COLOURS.

" A neat and prettily got up work. Mr. LEWIS has already produced several works of merit on Chess; but he has contributed nothing more valuable in reality than the present unpretending book of rudiments. His observations on the different openings, and on various points of nicety, are distinguished by great clearness."—*Spectator.*

" We recommend this work, because it is handsome, portable, and scientifically good."—*Metropolitan Magazine.*

ONE OF THE RARE PAGES OF ADVERTISEMENTS: NUMBER 494

Number 494—Concluded]

items in the whole realm of 'Pickwick.' Such a fact would go to prove that the correction was quickly made, before many impressions were run-off."

Part I contains the extremely rare Chapman and Hall four pages of advertisements, the first page listing "A Garland of Love." In part XVII will be found another rare advertisement "The Philosophy of the Eye," one leaf.

With the exception of the slight defects noted, a fine and very desirable copy, with the text and plates in unusually clean condition. Accompanying the above is a copy of part III in a later state. Also included with above is "The Pickwick Papers. Some Bibliographical Remarks," by J. Christian Bay, small 4to, original wrappers. Chicago: Privately Printed, 1936. One of 47 copies.

[See illustrations above and on preceding page]

» 495 « DICKENS, CHARLES • The Posthumous Papers of the Pickwick Club. *With illustrations by Robert Seymour, Robert W. Buss, and H. K. Browne;* a few plates slightly foxed, and two slightly stained. 20 parts in nineteen, 8vo, ORIGINAL PICTORIAL WRAPPERS, uncut, with part XVII in unopened state. Parts rebacked or repaired, and some other small wrapper defects. In a full crimson levant morocco solander case. London, 1836-7

FIRST EDITION, IN THE ORIGINAL PARTS. With some advertisements, including the leaf "New Work by Boz." Several of the plates are in the earliest state. The two Buss plates are present in this copy. The name "Tony Veller" appears on the signboard on the engraved title-page. The wrappers of twelve of above parts do not agree with Hatton and Cleaver. With the Herschel V. Jones bookplate.

Rare First American Edition of "Pickwick Papers"

» 496 « [DICKENS, CHARLES] • The Posthumous Papers of the Pickwick Club. Edited by "Boz." 5 vols., 12mo, ORIGINAL CLOTH-BACKED BOARDS, paper labels; some binding defects, as usual, labels with some defects, and some pages slightly foxed, one end-leaf in vol. II defective. Former owner's name written on title-pages of four volumes, and on inside of front cover of four volumes. In a red morocco-backed folding case.

Philadelphia: Carey, Lea & Blanchard, 1836-7

FIRST AMERICAN EDITION. WITH THE RARE FIRST ISSUE OF VOL. I, with the date 1836 and without any volume number on the title-page. The publisher's "Advertisement" precedes the title-page of vol. I, and there are 4 pp. of advertisements at the end of the same volume; no advertisements in vol. II; 8 pp. of advertisements at the front of vol. III; 4 pp. of advertisements at the front of vol. IV; vol. V contains 4 pp. of advertisements at the front, and 14 pp. relating to Lockhart's *Life of Scott,* and Irving's *Rocky Mountains.*

Presentation Copy from Charles Dickens
To His Relative, George Thomson

» 497 « DICKENS, CHARLES • The Posthumous Papers of the Pickwick Club. *With illustrations by Robert Seymour and H. K. Browne;* some foxing and some slight offsets. 8vo, full contemporary green morocco, gilt edges.

London, 1837

FIRST EDITION. Presentation copy from Charles Dickens to his relative, George Thomson, inscribed on the first page of text: "George Thomson Esq From his very faithfully Charles Dickens."

George Thomson's daughter Georgina was the wife of George Hogarth, whose daughter Catherine married Charles Dickens.

» 498 « DICKENS, CHARLES • The Posthumous Papers of the Pickwick Club. *With illustrations by Robert Seymour and H. K. Browne;* a few plates slightly foxed. 8vo, contemporary cloth, uncut; a few binding defects.
London, 1837

FIRST EDITION. The name "Tony Veller" is displayed on the signboard on the engraved title in this copy. With the following autograph inscription by the late R. B. Adam on the front end-paper: "Dear A E N I do not remember who Pickwick was; but I think you told me he was a relation of yours so this must be your book. R. B. May 30, 1927." Beneath the inscription Mr. Adam has added: "Sam [Weller] why don't you answer?"

Tipped down on the same leaf is a slip of paper bearing the following in Mr. Adam's hand: "Dr N I have read a book or 2 but I be d——d if I do not think this is one of the greatest books in the world. R. B."
With the R. B. Adam bookplate.

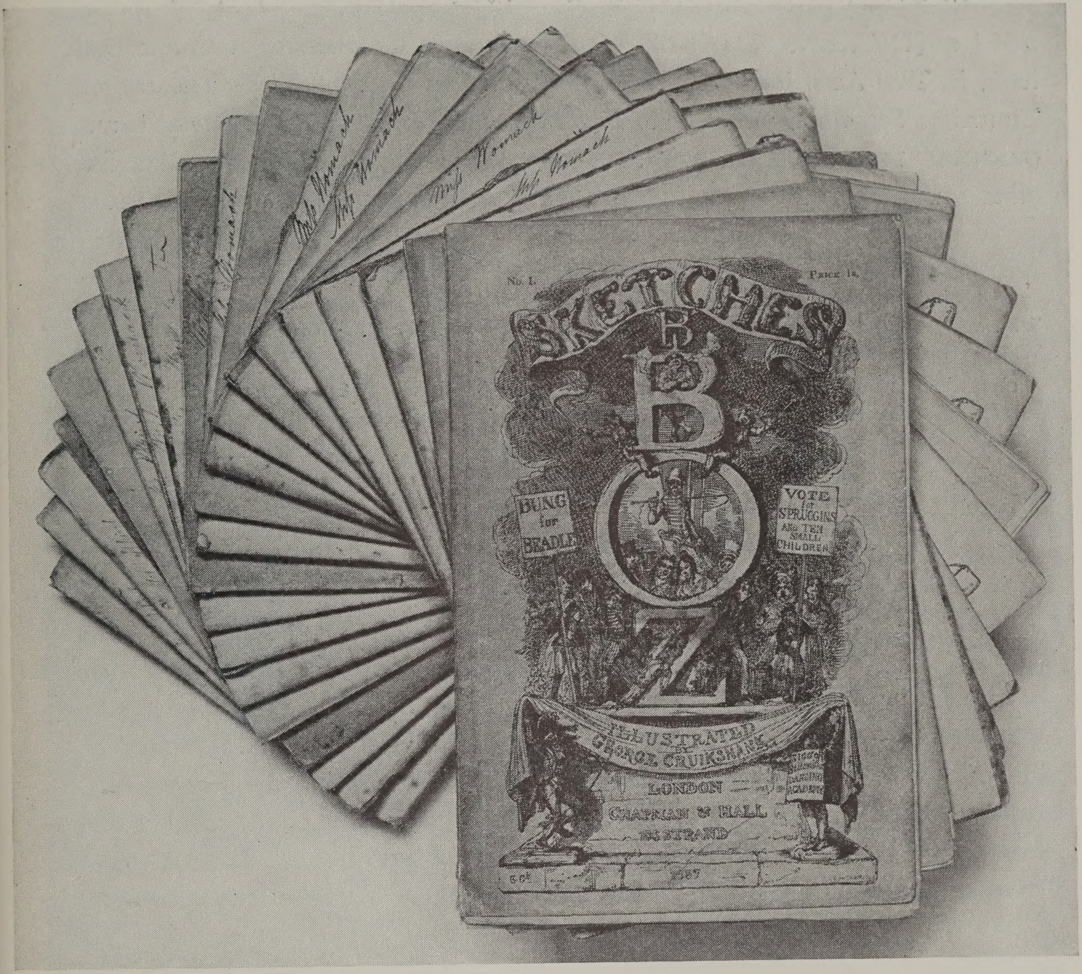
» 499 « [DICKENS, CHARLES] • Sketches by "Boz," illustrative of Every-Day Life, and Every-Day People, 2 vols., 1836 ✣ Sketches by Boz. The Second Series. Complete in One Volume, 1837. *Both series illustrated by George Cruikshank;* the majority of the plates are somewhat time-discolored. Together 3 vols., original green, and pink cloth, uncut; one volume loose in binding, and with some slight offsets. In two full brown morocco slip cases. London, 1836-7

FIRST EDITIONS of both series. The Second Series is of the first issue, without the list of illustrations. With 20 pp. of advertisements at the end of the latter series, dated December, 1836. With the George Clifford Thomas bookplate in the Second Series.

» 500 « [DICKENS, CHARLES] • Sketches by Boz illustrative of Every-Day Life and Every-Day People. *With illustrations by George Cruikshank;* some plates foxed or stained, and three or four plates bound in the wrong parts. 20 parts, 8vo, ORIGINAL PINK PICTORIAL WRAPPERS, uncut; backstrips slightly chipped or slightly repaired, front wrapper of part VII remargined at the top, foot and lateral edge, wrappers supplied to parts XII, XVI, and XVII, and the back wrapper supplied to part VII, a few wrappers very slightly stained, and a small piece cut from the margin of one plate. In a full green levant morocco folding case.
London, 1837

FIRST EDITION, IN THE ORIGINAL PARTS. With all the advertisements called for by Hatton and Cleaver, with the exception of the 8 pp. at the front of part III. The advertisement on the inner side of the front wrapper of part I displays the reading "Parts I. to IV," instead of "Part I to VI" as noted by Hatton and Cleaver. Page 515 in the final part is in the first state, with the page numeral in the centre. All the plates in parts I-V are without the publisher's imprint; all subsequent plates bear the imprint of Chapman & Hall. The name of a former owner is inscribed on a number of the front wrappers.

[See illustration]


No. I.
Price 1s.
SKETCHES BY BOZ
BUNG for BEADLE
VOTE for SPRUGGINS AND TEN SMALL CHILDREN
ILLUSTRATED BY GEORGE CRUIKSHANK
LONDON
CHAPMAN & HALL
186 STRAND
Miss Womack

THE FIRST EDITION IN THE ORIGINAL PARTS

[Number 500]

In Original Wrappers and with the Frontispiece by "Phiz"

» 501 « [DICKENS, CHARLES] • The Strange Gentleman; A Comic Burletta, in Two Acts. By "Boz." First Performed at the St. James's Theatre, on Thursday, September 29, 1836. *Etched frontispiece by H. K. Browne.* 12mo, ORIGINAL PRINTED BUFF WRAPPERS; backstrip slightly chipped, and a few other small wrapper defects. In a full crimson levant morocco solander case. London, 1837

THE RARE FIRST EDITION of the first-produced play by Dickens. With the exceedingly rare frontispiece by Hablôt K. Browne, which appeared in very few copies. A tall copy, measuring 7 by 4½ inches. With the genuine blank leaf at the end. This copy agrees with the E. D. Church and Harry Elkins Widener copies.

A reprint of this edition, closely resembling the original, was issued by Chapman and Hall in 1871. The following differences, however, have been noted between the former and the latter:

	ORIGINAL	REPRINT
P. 5, line 29	somehting	something
P. 33, lines 2/and 3	Take him/away	Take/him away
P. 40, line 30	return immediately	return imme-/diately
P. 41, line 17	innoculate	inoculated

Accompanying the above is a copy of one of the original playbills announcing the performance of the above and other burlettas on Thursday, October 20, 1836, folio; defective at top and foot.

With the Walter T. Wallace and Samuel H. Austin bookplates. From the Ida O. Folsom collection.

» 502 « [DICKENS, CHARLES] • Memoirs of Joseph Grimaldi. Edited by "Boz." *With frontispiece portrait after Raven, and illustrations by George Cruikshank;* a few plates foxed. 2 vols., 12mo, original dark blue cloth, uncut; a few small stains on covers, and some slight foxing or offsets. London, 1838

FIRST EDITION. With the final plate "The Last Song" in the First State, before the addition of the border. Carter's variant B binding, in the dark blue cloth binding.

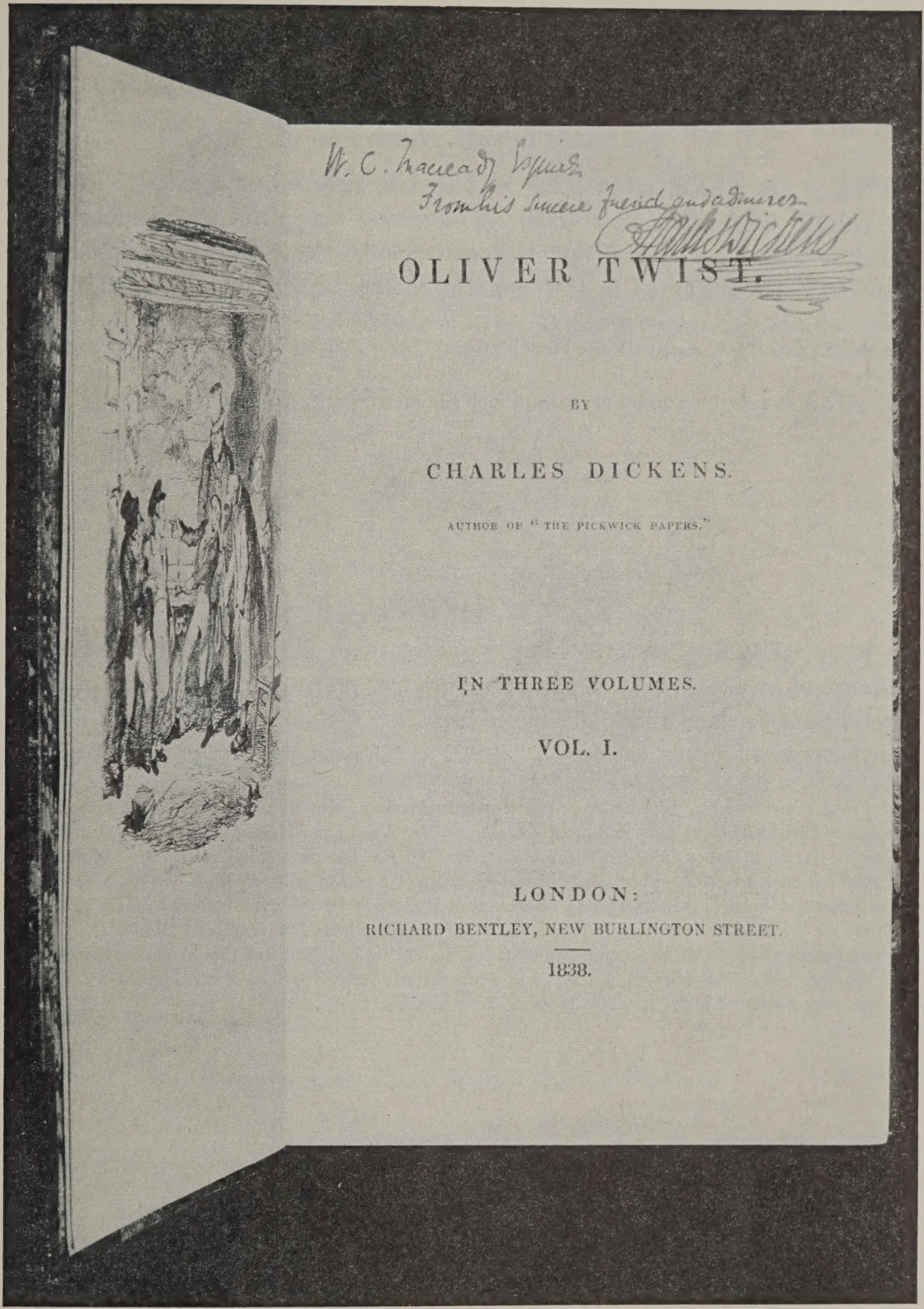
Presentation Copy from Dickens to Macready

» 503 « DICKENS, CHARLES • Oliver Twist. *With illustrations by George Cruikshank.* 3 vols., 12mo, contemporary half morocco, gilt edges; slightly rubbed; half-title lacking in vols. I-II. London, 1838

FIRST EDITION. Third Issue, with the shortened title, the substituted plate showing Rose Maylie and Oliver in the church instead of the "Fireside Plate," and with "Charles Dickens" on the title-pages. Vol. III was issued without a half-title. The two pp. of advertisements are not present in vol. III in this copy.

Presentation copy from Charles Dickens to his friend, William Charles Macready, the actor, inscribed on the title-page of vol. I: "W. C. Macready Esquire From his sincere friend and admirer Charles Dickens." With the William Charles Macready bookplate.

[See illustration]



W. C. Macready Esquire
From his sincere friend and admirer
Charles Dickens

OLIVER TWIST.

BY

CHARLES DICKENS.

AUTHOR OF "THE PICKWICK PAPERS."

IN THREE VOLUMES.

VOL. I.

LONDON:
RICHARD BENTLEY, NEW BURLINGTON STREET.
1838.

THE TITLE-PAGE INSCRIBED BY DICKENS

[Number 503]

Presentation Copy from Charles Dickens To John P. Harley

»504« DICKENS, CHARLES • The Life and Adventures of Nicholas Nickleby. *With illustrations by H. K. Browne;* a few plates slightly foxed or slightly time-discolored. 8vo, full contemporary green morocco, gilt edges; covers somewhat spotted. In a full green morocco solander case. London, 1839

FIRST EDITION. Presentation copy from Charles Dickens to John P. Harley, the actor, inscribed on the dedication page: "J. P. Harley Esquire From his friend Charles Dickens." With p. 123 in the corrected state.

Tipped down on the title-page is a newspaper clipping in reference to the present work.

»505« [DICKENS, CHARLES] • The Loving Ballad of Lord Bateman. *Illustrated by George Cruikshank.* 12mo, original green decorated cloth. In full polished calf solander case, gilt tooled back. London, 1839

FIRST EDITION. FIRST ISSUE, with the word "wine" in the fifth stanza, and with the pages numbered at the top centre, with the exception of the preliminaries and notes.

The reader is referred to the lengthy and extremely interesting article on the authorship of this work, entitled "Charles Dickens tries to remain Anonymous" by Anne Lyon Haight in "The Colphon, New Graphic Series, Number One," in which she states: "Now at last the authorship of this famous *jeu d'esprit* has been proved beyond a doubt by the discovery of a packet of letters from Dickens to George Cruikshank, and other correspondence, bought . . . at Hodgson's by the great collector of Dickens, le Comte de Suzannet of Lausanne, Switzerland. Only two of the letters concern Lord Bateman . . . They prove unquestionably that he was the sole writer of the Preface and Note and that he altered the verses of the ballad as set down by Cruikshank, and wrote the last verse. The letters, which speak for themselves, were published in the Spring number of *The Dickensian,* 1938 . . ."

»506« DICKENS, CHARLES • Master Humphrey's Clock. *With illustrations by G. Cattermole and H. K. Browne.* 3 vols., royal 8vo, original cloth, one backstrip slightly worn. London, 1840-1

FIRST EDITION IN BOOK FORM.

Presentation Copy from Charles Dickens To William Charles Macready

» 507 « DICKENS, CHARLES • Barnaby Rudge. *With illustrations by George Cattermole and H. K. Browne.* Royal 8vo, full tan calf, gilt edges. London, 1841

FIRST SEPARATE EDITION. Presentation copy from Charles Dickens to his friend, William Charles Macready, the actor, inscribed on the title-page: "W. C. Macready From his affectionate friend Charles Dickens Christmas 1841."

Presentation Copy from Charles Dickens To William Charles Macready

» 508 « DICKENS, CHARLES • The Old Curiosity Shop. *With illustrations by George Cattermole and H. K. Browne.* Royal 8vo, full tan calf, gilt edges. London, 1841

FIRST SEPARATE EDITION. Presentation copy from Charles Dickens to his friend, William Charles Macready, the actor, inscribed on the title-page: "W. C. Macready From his affectionate friend Charles Dickens Christmas 1841."

Presentation Copy from Charles Dickens To William Charles Macready

» 509 « DICKENS, CHARLES • American Notes for General Circulation. 2 vols., 12mo, full red morocco, gilt backs, gilt paneled sides, gilt tops, uncut, by RIVIERE. London, 1842

FIRST EDITION. FIRST ISSUE, with the second page of "Contents to Volume I" numbered xvi. The advertisements have not been preserved in this copy. Presentation copy from Charles Dickens to William Charles Macready, the actor, inscribed on the half-title of vol. I: W. C. Macready From his friend Charles Dickens Eighteenth October 1842." With the William Charles Macready bookplate.

"The Greatest Little Book"

✦ *"Such editions are and should forever be in demand, for the more A Christmas Carol is read, the more it becomes soiled, and torn and dog-eared from reading, the better will be the world.*

" 'Are you running a corner in Christmas Carols?' a friend once asked me, as he stood in my library facing a little cluster of books in red and red-brown cloth. 'No, not exactly,' I replied, 'but that is the greatest little book in the world. As a Dickens-collector, I am obliged to have all the early issues, and I always keep a few 'spares' on hand for emergencies. 'What would you call an emergency?' he inquired. 'Well,' I answered, 'if I were to meet a man at Christmas time who had not read the book, I should consider that an emergency requiring immediate action.' "—A.E.N., *The Greatest Book in the World.*

Apparently A Unique Copy of "A Christmas Carol"

Original Proof Sheets

» 510 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech* laid in. 12mo, crudely bound in contemporary marbled board covers, sewn with twine, WHOLLY UNCUT; binding in poor condition, leaf of advertisements slightly defective, fly-leaf lacking at front, some foxing in the text, and plates torn and one repaired. In a full blue levant morocco solander case. London, 1843

A WHOLLY UNCUT COPY, being the original proof sheets of the First Edition, folded, stabbed, and rudely sewn with twine, and not bound and stitched in the usual manner. The sheets are enclosed in marbled boards. This proof copy contains the red and blue title-page, blue half-title, "Stave One" on the first page of text, and the uncorrected text. The printing shows all the signs usual with early proofs, where the impression of the type is perceptibly heavy and is distinctly visible on the reverse side, and feels to the touch almost as Braille type.

The measurements of the leaves average from 6 13/16 to 6 7/8 in height, the width 4 13/16 inches. The ordinary bound volume with cut and gilt edges of the first edition measures 6 7/16 by 4 inches.

Regarding the above copy, Mr. John C. Eckel in his "The First Editions of the Writings of Charles Dickens" (N. Y., 1932, pp. 112-3) writes: "The appearance in New York of an entirely uncut copy of the 'Carol' having all the earmarks of an original proof opens up a new question, and that relates to the 'Stave One' chapter heading. The copy in question has no backstrip and no end-papers, but the title-page is red and blue. It is in sheets rudely sewn with twine and inside the front cover it bears the library and sales label of Charles Dickens. All the signs are present that it is an early proof, the impressions being heavy and noticeable on the reverse sides . . . The bewildering feature of these proofs is that the chapter heading is Stave One. By some form of printing jugglery this was altered to the Roman numeral, 'Stave I,' and this has always been considered the correct ingredient of a first issue. Mr. Newton owns this unique item." With the Charles Dickens sales label.

✦ *On the end-paper at the back Mr. Newton has written: "Crudely bound perhaps by Charles Dickens himself or some member of his family.* A.E.N. *March 19, 1930. It turns out that there are many changes in the text of the various editions. In my opinion this is, next to the MS the most interesting Carol in existence."*

» 511 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech;* small stain on a margin *of frontispiece.* 12mo, original reddish brown cloth, gilt edges, inner hinges cracked, backstrip faded, end-papers slightly rubbed, and a few leaves slightly foxed.
London, 1843

FIRST EDITION. Eckel's FIRST ISSUE, with the red and blue title-page, green end-papers, blue half-title, "Stave I" on the first page of text, and the uncorrected errors in the text.

» 512 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts by John Leech;* two etchings slightly foxed. 12mo, original reddish brown cloth, gilt edges; covers slightly stained, inner hinges cracked, end-papers rubbed, small tear in one of the latter, and a few pages very slightly foxed. London, 1843

FIRST EDITION. Eckel's FIRST ISSUE, with the red and blue title-page, green end-papers, blue half-title, "Stave I" on the first page of text, and the uncorrected errors in the text. With the John Hooper bookplate pasted down on the back end-paper.

» 513 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech.* 12mo, original reddish brown cloth, gilt edges; some faint stains on covers, inner hinges cracked, end-papers rubbed, and some leaves slightly foxed. London, 1843

FIRST EDITION. Eckel's FIRST ISSUE, with the red and blue title-page, green end-papers, blue half-title, "Stave I" on the first page of text, and the uncorrected errors in the text.

» 514 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings, and 4 woodcuts, by John Leech.* 12mo, original reddish brown cloth, gilt edges; a few very small faint stains on covers, and end-papers slightly rubbed. In a full red morocco solander case. London, 1843

FIRST EDITION. Eckel's FIRST ISSUE, with the red and blue title-page, green end-papers, blue half-title, "Stave I" on the first page of text, and the uncorrected errors in the text. The name "G. Wilkinson" is inscribed on the front end-paper.

» 515 « DICKENS, CHARLES. A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech.* 12mo, original reddish cloth, gilt edges; one inner hinge cracked, end-papers rubbed, and some pages very slightly foxed.
London, 1843

FIRST EDITION. Eckel's FIRST ISSUE, with the red and blue title-page, green end-papers, blue half-title, "Stave I" on the first page of text, and the uncorrected errors in the text. With the Maude Motley bookplate.

» 516 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech;* slight offsets. 12mo, original reddish brown cloth, gilt edges; inner hinge cracked, a few small stains on covers, end-papers rubbed, and a few leaves slightly foxed. In a cloth slip case. London, 1843

FIRST EDITION. Eckel's FIRST ISSUE, with the red and blue title-page, green end-papers, blue half-title, "Stave I" on the first page of text, and the uncorrected errors in the text.

Presentation Copy from Charles Dickens
To Thomas Beard

» 517 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech.* 12mo, original reddish brown cloth, gilt edges; inner hinges cracked, back torn, and a few very small stains on the covers. In a full crimson levant morocco slip case. London, 1843

FIRST EDITION. Eckel's Second Issue, with the red and blue title-page, yellow end-papers, blue half-title, "Stave I" on the first page of text, and the uncorrected errors in the text.

Presentation copy from Charles Dickens to Thomas Beard, English reporter and intimate friend of Dickens, inscribed on the half-title: "Thomas Beard From his old friend Charles Dickens Nineteenth December 184[3]."

» 518 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech;* slight offsets. 12mo, original reddish brown cloth, gilt edges. In a cloth folding case. London, 1843

FIRST EDITION. Eckel's Third Issue, with the red and blue title-page, yellow end-papers, blue half-title, "Stave One" on the first page of text, and with the errors in the text corrected.

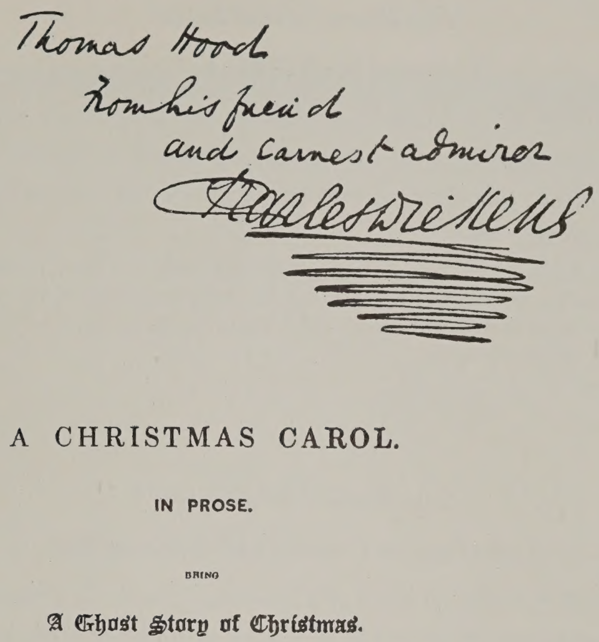
Presentation Copy from Charles Dickens
To Thomas Hood

» 519 « DICKENS, CHARLES • A Christmas Carol. *Illustrated in color and in black and white by John Leech, colored by hand, and 4 woodcuts by the same artist.* 12mo, original reddish brown cloth, gilt edges; a minor repair in the outer margin of one leaf, and a few leaves very slightly foxed. In a full morocco folding case. London, 1843

FIRST EDITION. This copy has "Stave I" on the first page of text, blue half-title, red and blue title-page, green end-papers, and with the corrected text.

A VOLUME OF HIGH ASSOCIATION INTEREST, linking the names of two famous English authors, being a presentation copy from Charles Dickens to Thomas Hood, inscribed on the half-title: "Thomas Hood From his friend and earnest admirer Charles Dickens."

[See illustration]



Thomas Hood.
from his friend
and earnest admirer
Charles Dickens

A CHRISTMAS CAROL.

IN PROSE.

BEING

A Ghost Story of Christmas.

[Number 519]

» 520 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech.* 12mo, original reddish brown cloth, gilt edges; inner hinges cracked, a few small stains on the covers, end-papers rubbed. London, 1843

FIRST EDITION. This copy has the red and blue title-page, green end-papers, blue half-title, "Stave I" on the first page of text, and with the errors in the text corrected.

» 521 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech.* 12mo, original reddish brown cloth, gilt edges; a few very small faint stains on the covers. London, 1843

SECOND EDITION. With the name of a former owner inscribed on the half-title.

The Rare "Trial Issue"

Title and Half-Title in Green

» 522 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech;* slightly foxed or soiled. 12mo, original reddish brown cloth, gilt edges; some stains on covers, and end-papers slightly stained. In a cloth slip case. London, 1844

FIRST EDITION. THE RARE "TRIAL ISSUE," with the red and green title-page, yellow end-papers, green half-title, "Stave I" on the first page of the text, and the uncorrected text. Although dated 1844, these copies were issued in November or December, 1843. Tipped down on the front end-paper is a clipped description of one of the above copies.

The Rare "Trial Issue"

Title-Page in Green, Half-Title in Blue

» 523 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored etchings and 4 woodcuts, by John Leech.* 12mo, original reddish brown cloth, gilt edges; end-papers slightly rubbed. In a full red levant morocco folding case. London, 1844

FIRST EDITION. A FINE COPY of the rare "trial issue," with the red and green title-page, green end-papers, blue half-title (Eckel calls for a green half-title), "Stave I" on the first page of text, and the uncorrected text. Although dated 1844, these copies were issued in November or December, 1843.

EXTREMELY RARE WITH THE ABOVE FEATURES.

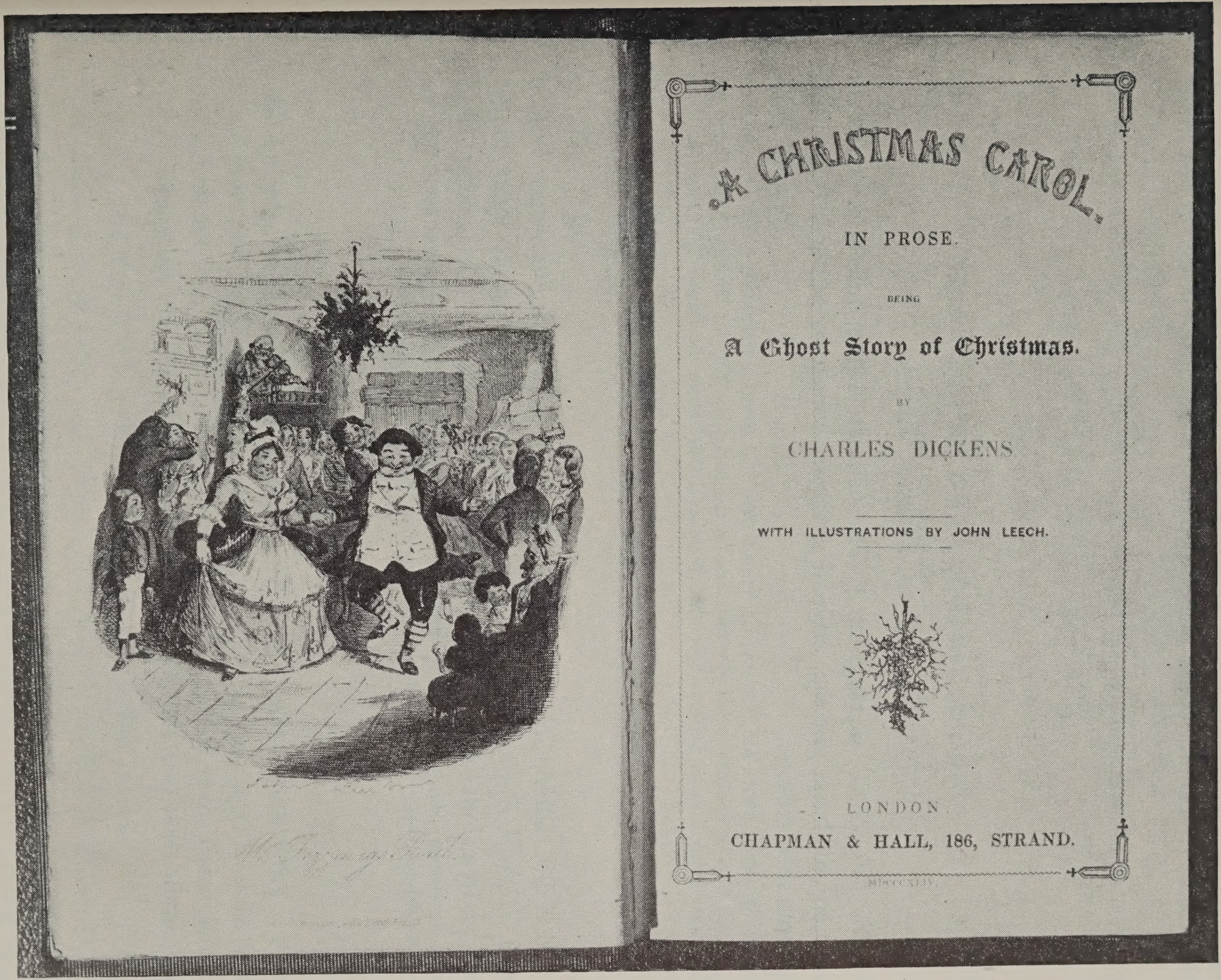
[See illustration]

» 524 « DICKENS, CHARLES • A Christmas Carol. In Prose. *With 4 colored plates, by John Leech.* 12mo, original blue cloth, uncut; end-paper lacking at the front, some pages slightly foxed. Philadelphia, 1844

FIRST AMERICAN EDITION.

» 525 « DICKENS, CHARLES • The Chimes. *With illustrations by John Leech, Richard Doyle, and others.* 12mo, original cloth, gilt edges; one inner hinge cracked. London, 1845

FIRST EDITION. FIRST ISSUE, with the publisher's imprint within the design of the engraved title-page. With the name of a former owner inscribed on the front end-paper.



A CHRISTMAS CAROL.

IN PROSE.

BEING

A Ghost Story of Christmas.

BY

CHARLES DICKENS.

WITH ILLUSTRATIONS BY JOHN LEECH.

LONDON:

CHAPMAN & HALL, 186, STRAND.

THE RARE "TRIAL ISSUE" OF THE FIRST EDITION

[Number 523]

» 526 « DICKENS, CHARLES • The Chimes. *With illustrations by John Leech, Richard Doyle, and others;* upper margin of plates slightly stained. 12mo, original blue cloth; covers and upper margins slightly stained, small tear in one hinge. Philadelphia, 1845

With the Dickens Centenary Testimonial label. The name "Mary Ann Davis" is inscribed on the recto of the frontispiece.

Presentation Copy from Charles Dickens To His Son, Charles, Junior

» 527 « DICKENS, CHARLES • The Chimes. 12mo, full crimson levant morocco, gilt back, gilt top, original wrappers bound, by BEDFORD. In a full morocco solander case. London, 1858

FIRST READING EDITION. AN ASSOCIATION VOLUME OF THE UTMOST INTEREST, being a presentation copy from Charles Dickens to his son, inscribed on the half-title: "Charles Dickens Junior From his affectionate father Charles Dickens Seventh September 1858." From the Edwin W. Coggershall collection.

» 528 « DICKENS, CHARLES • The Battle of Life. *With illustrations by John Leech, Richard Doyle, and others.* 12mo, original cloth, uncut; inner hinges cracked. In a cloth folding case. London, 1846

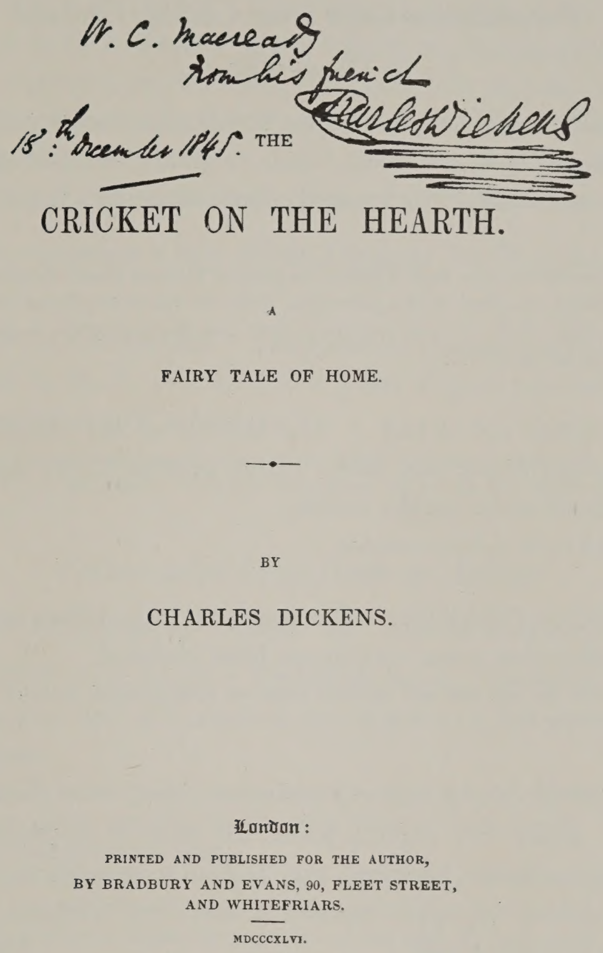
THE RARE SECOND ISSUE OF THE FIRST EDITION, with the sub-title in an unsupported scroll. With the T. C. Waldon bookplate, and with his name and the date "1847" on the end-paper.

» 529 « DICKENS, CHARLES • The Battle of Life. *With illustrations by John Leech, Richard Doyle, and others.* 12mo, original cloth, gilt edges; one inner hinge cracked, small cover blemishes. London, 1846

FIRST EDITION. Fourth Issue, with the sub-title displaying the scroll supported by a nude cupid.

» 530 « DICKENS, CHARLES • The Battle of Life. *With illustrations by John Leech, Richard Doyle, and others.* 12mo, original cloth, gilt edges; a few pages slightly foxed. In a board slip case. London, 1846

FIRST EDITION. Fourth Issue, with the sub-title displaying the scroll supported by a nude cupid.



W. C. Macready
from his friend
Charles Dickens
18th December 1845.

THE

CRICKET ON THE HEARTH.

A

FAIRY TALE OF HOME.

BY

CHARLES DICKENS.

London:
PRINTED AND PUBLISHED FOR THE AUTHOR,
BY BRADBURY AND EVANS, 90, FLEET STREET,
AND WHITEFRIARS.

MDCCCXLVI.

[Number 531]

Presentation Copy from Charles Dickens
To William Charles Macready

»531« DICKENS, CHARLES • The Cricket on the Hearth. *Illustrated by John Leech, Richard Doyle, and others.* 12mo, original cloth, gilt edges. In a full crimson levant morocco solander case. London, 1846

FIRST EDITION. Presentation copy from Charles Dickens to his friend, William Charles Macready, the actor, inscribed on the title-page: "W. C. Macready From his friend Charles Dickens 18th December 1845." It is of interest to note that the inscription is dated 1845 while the title-page is dated 1846.

[See illustration]

Presentation Copy from Charles Dickens
To Thomas Beard

» 532 « DICKENS, CHARLES • The Cricket on the Hearth. *Illustrated by John Leech, Richard Doyle, and others.* 12mo, original cloth, gilt edges; back cover faded, and four or five small stains on the back cover. In a full crimson morocco slip case. London, 1846

FIRST EDITION. Presentation copy from Charles Dickens to Thomas Beard, English reporter and intimate friend of Dickens, inscribed on the title-page: "Thomas Beard Esq From his old friend Charles Dickens 18th December 1845." It is of interest to note that the inscription is dated 1845, while the title-page of the work is dated 1846.

» 533 « DICKENS, CHARLES • The Cricket on the Hearth. *Illustrated by John Leech, Richard Doyle, and others.* 12mo, original cloth, gilt edges; hinges slightly torn, small stains on the covers. London, 1846

FIRST EDITION. With the M. A. Kent bookplate.

» 534 « DICKENS, CHARLES • Pictures from Italy. 12mo, original slate-blue cloth, uncut; somewhat worn, writing on front end-leaf. London, 1846

FIRST EDITION. With the half-title and the two pages of advertisement in front of volume and two pages of advertisement at end.

» 535 « DICKENS, CHARLES • Dombey and Son. *With illustrations by H. K. Browne;* a few plates very slightly foxed. 20 parts in nineteen, 8vo, original pictorial wrappers, uncut; backstrip very skillfully repaired or rebacked, and a small piece cut from the upper margin of one front wrapper, some marginal defects. In a cloth folding case. London, 184[6-]8

FIRST EDITION, IN THE ORIGINAL PARTS. With all the correct wrappers as noted by Hatton and Cleaver, and many of the advertisements. The errata slip, forming part of the preliminary leaves, is of the earlier state, bearing two lines. With the errata slip in part V, and the "Notice" slip in part XV. The word "Delight" instead of "Joy" occurs twice, as usual, on p. 284, part IX.

Presentation Copy from Charles Dickens
To Daniel Maclise

» 536 « DICKENS, CHARLES • The Haunted Man. *Illustrated by John Leech and others.* 12mo, original red cloth, gilt edges; outer hinges worn, one inner hinge cracked, and covers slightly stained. In a full red morocco slip case. London, 1848

FIRST EDITION. Presentation copy from Charles Dickens to Daniel Maclise, one of his illustrators, inscribed on the sub-title: "Daniel Maclise From his friend Charles Dickens. Fourteen December 1848."

» 537 « DICKENS, CHARLES · The Personal History of David Copperfield. *With illustrations by H. K. Browne;* plates stained or time-discolored. 20 parts in nineteen, 8vo, original pictorial wrappers, uncut; the majority of the front or back wrappers are supplied, and with other wrapper defects. In a half brown morocco folding case. London, 184[9-]50

FIRST EDITIONS. With many of the advertisements. The date "1850" appears on the engraved title-page.

Presentation Copy from Dickens To Macready

» 538 « DICKENS, CHARLES · The Personal History of David Copperfield. *With illustrations by H. K. Browne;* a few plates slightly stained. 8vo, full contemporary red morocco, gilt, gilt edges. London, 1850

FIRST EDITION. Presentation copy from Dickens to his friend William C. Macready, the actor, inscribed on the title-page: "W. C. Macready. From his affectionate friend Charles Dickens. Third December, 1850."

Presentation Copy from the Author
To the Original of "Dora" of "David Copperfield"

» 539 « DICKENS, CHARLES · Christmas Books. *Frontispiece by John Leech.* 12mo, contemporary half red morocco, gilt edges. In a full crimson levant morocco solander case. London, 1852

FIRST COLLECTED EDITION. WITH AUTOGRAPH PRESENTATION INSCRIPTION BY CHARLES DICKENS on a loose fly-leaf (for details regarding this leaf, see below) reading as follows: "Charles Dickens To Maria Winter. In remembrance of old times."

"The Story that Maria Beadnell (Mrs. Winter) was the original 'Dora' of *David Copperfield* was told for the first time in the privately printed volume *The Private Correspondence of Charles Dickens and Maria Beadnell* issued by the Bibliophile Society by permission of [the late] W. K. Bixby of St. Louis . . .

"There are few stranger stories in the records of book-collecting than the history of this little book. Originally one of a set of 12 volumes with presentation inscriptions to Mrs. Winter in each, the fly-leaf bearing the inscription for this volume was removed. Later, however, Mr. Stonehouse [see letter below], who was familiar with the set when intact, discovered the removed leaf and restored it to this volume. By courtesy of Mr. Bixby it was ascertained that both the special morocco binding of the book and inscription are absolutely identical with the 11 vols. [there were] in his library."

Laid in the volume is an autograph explanatory note by the late J. H. Stonehouse of Henry Sotheran Ltd. in reference to the present volume, 2 pp., 8vo, n. p., Nov. 3, 1909. The note reads: "This vol. formed part of a Series of the Works of Charles Dickens, presented by him to Mrs. Winter the Original 'Dora' of *David Copperfield.*

"When first I saw the set all the Vols. contained presentations inscriptions, but when I purchased them at a later date, the Inscription had been removed from this Vol.—hence it was not offered for sale with the rest of the set. I bought the inscription page at a later date together with the letter to Mr. Winter, from a party to whom the original owner had sold them, during the interval of my first seeing and purchasing the Series. J. H. Stonehouse."

Also laid in the volume is an L.s. from another source verifying the above facts. With the Dickens Centenary Testimonial label. From the Edwin W. Coggershall collection.

» 540 « DICKENS, CHARLES • Bleak House. *With illustrations by H. K. Browne;* a few plates very slightly foxed. 20 parts in nineteen, 8vo, original pictorial wrappers, uncut; parts neatly repaired or rebacked, and a few other small wrapper defects. In a half green morocco slip case. London, 185[2-]3

FIRST EDITION, IN THE ORIGINAL PARTS. With all the correct wrappers as noted by Hatton and Cleaver and many of the advertisements.

FIRST ISSUE, with only one plate in part IX, and with the slip in the same part in reference to the delayed plate. With the John C. Eckel bookplate.

Presentation Copy from Charles Dickens To Dudley Costello

» 541 « DICKENS, CHARLES • Bleak House. *With illustrations by H. K. Browne;* slightly time-discolored, and some slight offsets. 8vo, contemporary half red morocco, gilt edges. In a full crimson levant morocco solander case. London, 1853

FIRST EDITION. Presentation copy from Charles Dickens to Dudley Costello, author, journalist, and friend of Dickens, inscribed on the dedication page: "Dudley Costello From Charles Dickens Third October 1853."

Inscribed on the front end-paper is the following in an unknown hand (probably the recipient's: "Dudley Costello. From the Author. C. D." With the Dudley Costello bookplate.

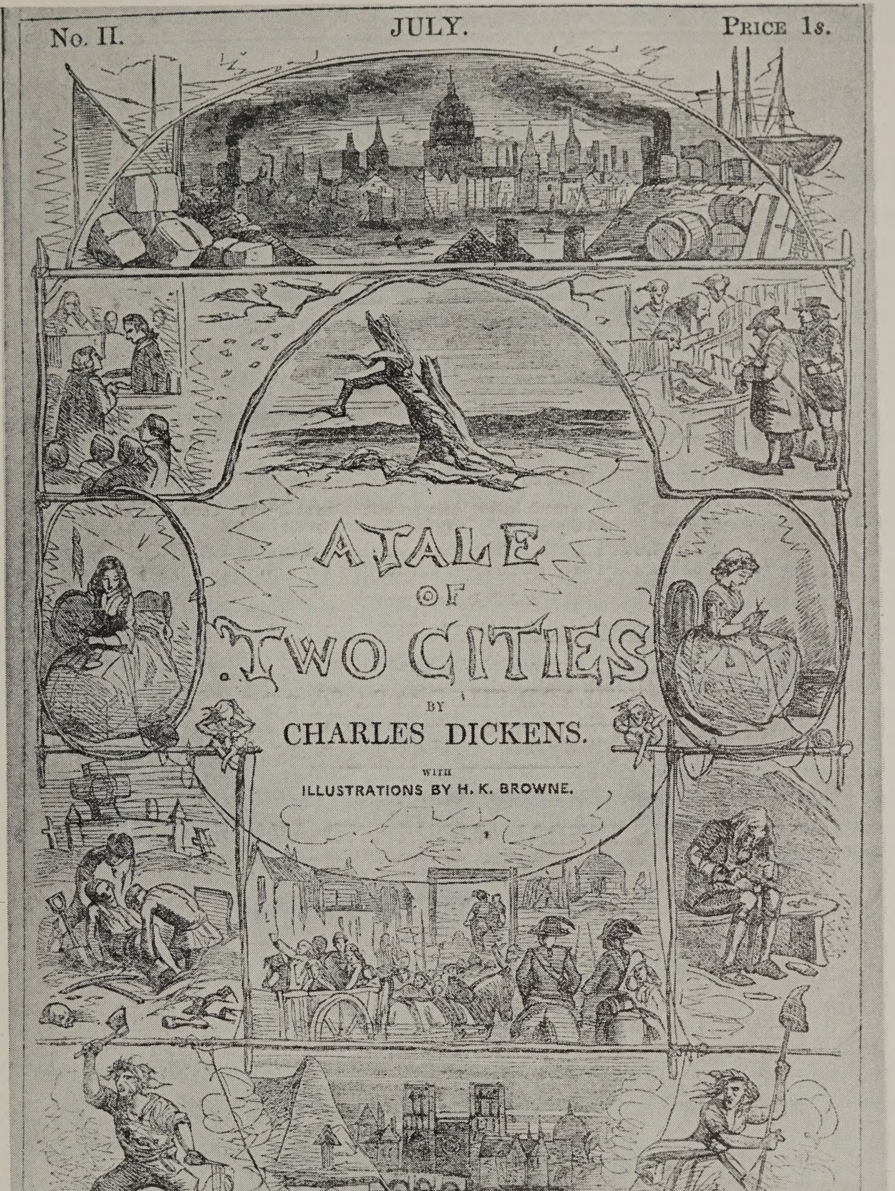
Inscribed by the Author

» 542 « DICKENS, CHARLES • Little Dorrit. *With illustrations by H. K. Browne;* slightly foxed or slightly time-discolored. 8vo, contemporary half calf; slightly rubbed, and half-title lacking. In a full green morocco solander case. London, 1857

FIRST EDITION. FIRST ISSUE, with the name "Rigaud" instead of "Blandois" on pp. 469, 470, 471, 472, and 473. The slip regarding this error is not present in this copy. The name "Rigaud" has been corrected in ink in an unknown hand to "Blandois" on the pages noted above.

Inscribed by the author on the front fly-leaf: "Faithfully yours Charles Dickens Taverstock House, London Monday Fourteenth December, 1857." Tipped down on the front end-paper is an envelope addressed in Dickens' hand, to: "The Reverend George Wilkinson Rectory Whicham Whitehaven" for whom presumably the copy was inscribed. Tipped down on an end-paper is the Coggershall catalogue description of this copy. From the Edwin W. Coggershall collection.

> ✦ *Tipped in the volume is a slip of paper bearing the following inscription by Mr. Newton: ". . . This was inaccurately catalogued in the Coggershall sale {1916}, when it was stated the inscription was inserted, 'an envelope is laid in' but the inscription is written in the book itself see the marbling of the edges. For some reason not many presentation copies of 'Little Dorrit' are known.* A.E.N."



No. II. JULY. Price 1s.

A TALE OF TWO CITIES

BY

CHARLES DICKENS.

WITH

ILLUSTRATIONS BY H. K. BROWNE.

LONDON: CHAPMAN AND HALL 193, PICCADILLY;
AND "ALL THE YEAR ROUND" OFFICE, 11, WELLINGTON-STREET NORTH, STRAND.

☞ The Author reserves the right of Translation.

THE FIRST ISSUE OF THE ORIGINAL PARTS

[Number 543]

The First Issue of the Original Parts

» 543 « DICKENS, CHARLES • A Tale of Two Cities. *Etchings by H. K. Browne.* 8 parts in seven, 8vo, ORIGINAL WRAPPERS, UNCUT; skillfully re-backed, slight tear in backstrip of last part. In cloth folding case. London, 1859

FIRST EDITION in the original parts. First issue, with p. 213 incorrectly numbered 113.

With the correct wrappers and advertisements as called for by the collations by Hatton and Cleaver, with these exceptions:

Part I: p. 6 of the "Advertiser" contains a Keating advertisement not noted by Hatton and Cleaver.

Part III: Hatton and Cleaver call for a 4-page British College of Health advertisement at the back. In the present copy this advertisement displays on p. 1 a view of the Morisonian Memorial (a statue of a lion couchant on a rectangular plinth). According to Hatton and Cleaver this advertisement should show instead a "view of premises printed crosswise." Examination of several other copies of this part, including some that had not been taken apart for repairing and including a copy formerly in the collection of Thomas Hatton, showed this advertisement with the Morisonian monument, instead of with the view of the premises. John C. Eckel, furthermore, in *The First Editions of the Writings of Charles Dickens* (New York, 1932), p. 88, describes this advertisement as displaying the view of the Morisonian monument. It is apparent, therefore, that copies of this part may be found with either of the two types of British College of Health advertisement described and that the part apparently was issued with either. That alternative advertisements were used in this work is evidenced in the Hatton and Cleaver description of part I, which is there given as containing either the British College of Health advertisement with the view of the monument (as in the present copy of part I) or an alternate printed in French.

Part VII & VIII: In addition to the advertisements called for by Hatton and Cleaver, this part has: Dr. De Jongh's advertisement, 4 pp., on pink paper; The Morisonian Monument advertisement, 4 pp.; slip "Discontinuance of Household Words," yellow paper; and 8 pp. of advertisements of works published by Edward Lloyd.

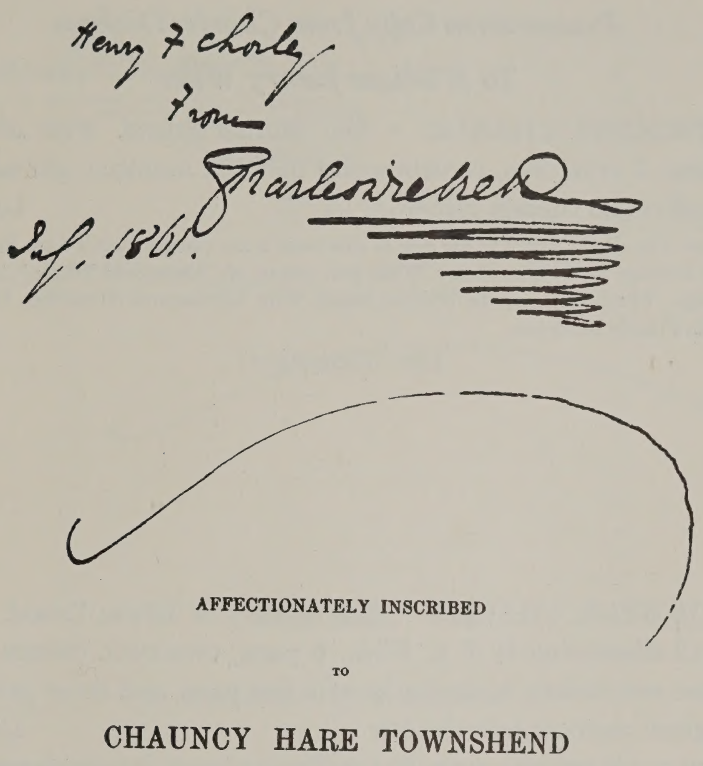
[See illustration on preceding page]

Presentation Copy from Charles Dickens To William Henry Wills

» 544 « DICKENS, CHARLES • A Tale of Two Cities. *With illustrations by by H. K. Browne;* some plates slightly torn, or foxed. 8vo, contemporary half red morocco, gilt edges; loose in covers, hinges cracked, and covers rubbed.

London, 1859

FIRST EDITION. P. 213 is misnumbered 113, denoting the earliest printing. Presentation copy from Charles Dickens to William Henry Wills, part owner of "Household Words," inscribed on the title-page: "Charles Dickens To W. H. Wills. Sixth December, 1859." With the William Henry Wills and Sir William O. Priestly bookplates.



Henry F Chorley
From
Charles Dickens
Jy. 1861.

AFFECTIONATELY INSCRIBED

TO

CHAUNCY HARE TOWNSHEND

[Number 545]

Presentation Copy from the Author of "Great Expectations"

» 545 « DICKENS, CHARLES • Great Expectations. 3 vols., 12mo, original purple cloth, uncut; inner hinges cracked; backstrips faded, slightly rubbed, small stain on two covers. In a full morocco solander case. London, 1861

FIRST EDITION. The 32 pp. of advertisements are not present in this copy. With the textual errors in vols. II-III. Presentation copy from Charles Dickens to his friend, Henry F. Chorley, inscribed on the dedication page: "Henry F Chorley From Charles Dickens July, 1861."

BELIEVED TO BE THE SECOND COPY of the first edition of this work bearing a presentation inscription by the author to appear at public sale in America. The other copy appeared in the Jerome Kern sale in 1929. A copy in the John C. Eckel sale, 1935, had a slip bearing an autograph presentation inscription by the author in one of the volumes.

> ✦ *"As a small boy, how many hours I spent with Great Expectations! Children love to to be told the same story or have a book read to them which they know by heart. In like manner I read, over and over again, Great Expectations—not all of it, but the opening chapters . . ."*—A.E.N., *This Book-Collecting Game.*

[See illustration]

Presentation Copy from Charles Dickens
To William Henry Wills

» 546 « DICKENS, CHARLES • Our Mutual Friend. *With illustrations by Marcus Stone.* 2 vols., 8vo, contemporary half red morocco, gilt edges; hinges cracked, and covers slightly rubbed. London, 1865

FIRST EDITION. The slip in regard to the title of this work is not present in this copy. Presentation copy from Charles Dickens to William Henry Wills, part owner of "Household Words," inscribed on the dedication page. "Charles Dickens To William Henry Wills Seventeenth November, 1865." With the Sir William O. Priestly bookplate.

[See illustration]

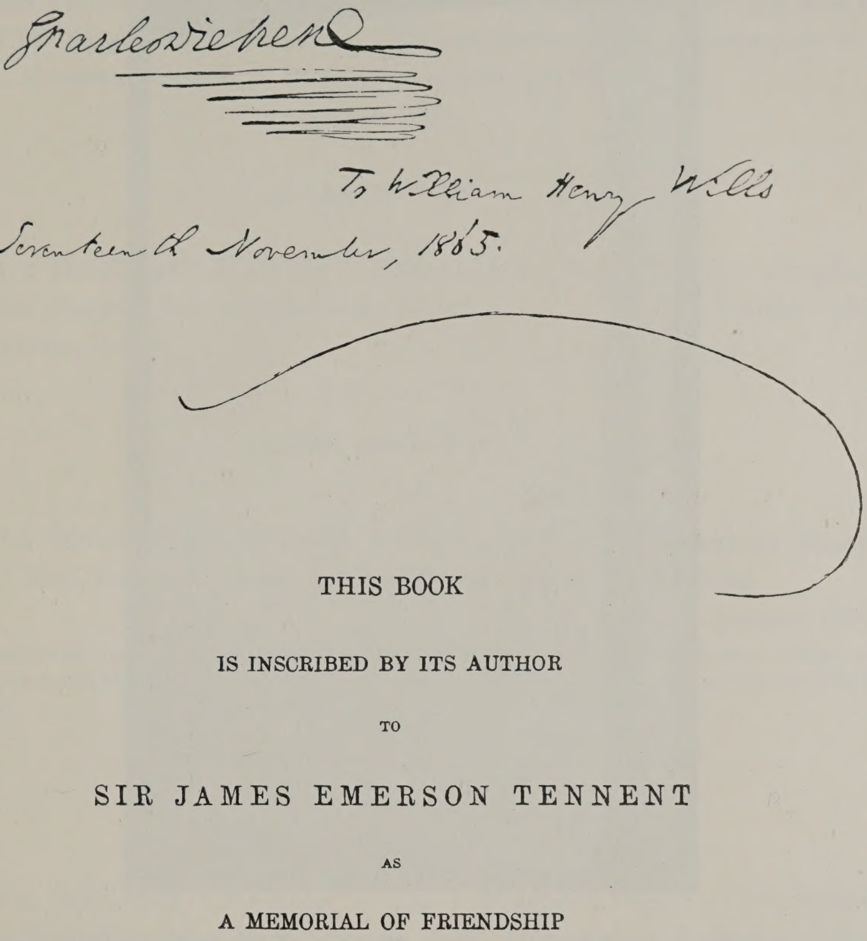
» 547 « DICKENS, CHARLES • The Mystery of Edwin Drood. *With a portrait and 12 illustrations by S. L. Fildes.* 6 parts, ORIGINAL GREEN WRAPPERS, uncut; some restorations to the backs of a few parts, and three parts with new backs. In green morocco solander case. London, 1870

FIRST EDITION IN THE ORIGINAL PARTS. With the correct wrappers and advertisements as called for by the collations by Hatton and Cleaver, with these exceptions: part II lacks the advertisement printed on cork; part V does not contain the 8 pp. of "Chapman & Hall's Recent Publications."

Hatton and Cleaver state regarding the advertisement in part IV, at back: "In about 10 per cent of the copies of Part 4 which have been under examination, there appeared the Chapman & Hall 8-paged 'Recent Publications,' intended for, and inserted in Part 3. The inset in its placing here is one month out of date, and obviously is a 'remainder.' " The present copy does not have it. In part VI is the "Wilcox & Gibbs" advertisement "A New World at home for busy people"; some copies have the "Wilcox & Gibbs" advertisement "Concerning Stitches" about which Hatton and Cleaver state "the above two insets are seen alternately in copies of this part, and in about equal proportions."

» 548 « DICKENS, CHARLES • The Mystery of Edwin Drood. *Portrait and full-page illustrations by Luke Fildes.* 8vo, contemporary full calf; binding rubbed and slight break in front hinge. London, 1870

FIRST EDITION. PRESENTATION COPY from Mamie Dickens, the author's eldest daughter, with inscription in her autograph: "H. L., March 7, 1872. From her affectionate friend. Mamie Dickens." An interesting copy of Dickens' last novel.



Charles Dickens

To William Henry Wills

Seventeenth November, 1865.

THIS BOOK

IS INSCRIBED BY ITS AUTHOR

TO

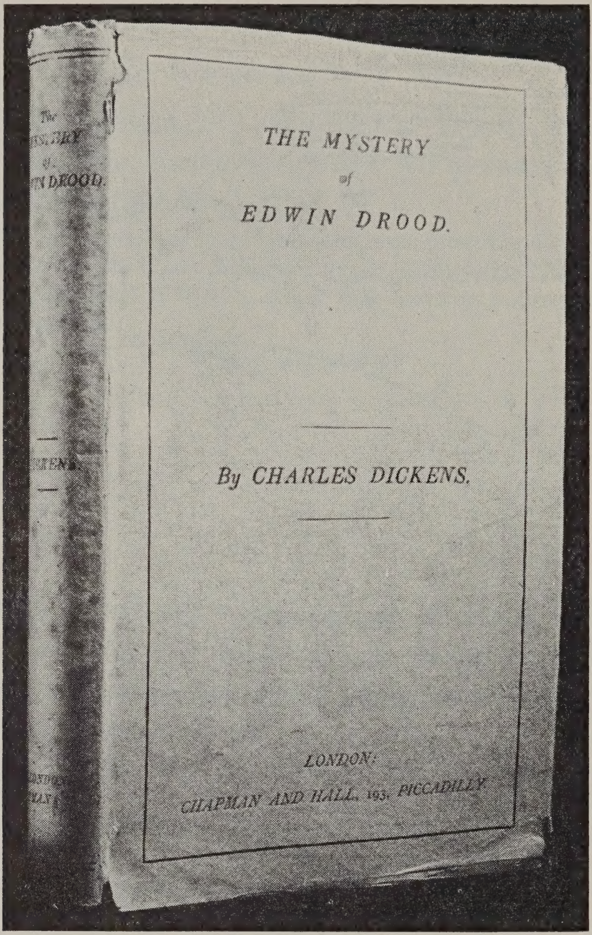
SIR JAMES EMERSON TENNENT

AS

A MEMORIAL OF FRIENDSHIP

DICKENS' PRESENTATION INSCRIPTION IN "OUR MUTUAL FRIEND"

[Number 546]



» 549 « DICKENS, CHARLES • The Mystery of Edwin Drood. *With illustrations by S. L. Fildes, and a portrait;* a few plates slightly foxed. 8vo, original decorated green cloth, uncut, some leaves unopened, WITH THE DUST JACKET; some slight foxing in text; the jacket is slightly torn and spotted. In a cloth folding case. London, 1870

FIRST EDITION, with what is apparently the earliest known dust jacket. With covers practically fresh. In Carter's variant A binding. With the 32 pp. of advertisements at the end, dated August 31, 1870.

Mr. John C. Eckel in his *The First Editions of the Writings of Charles Dickens* (N. Y., 1932, p. 98) writes: "It is interesting to state here that the earliest known dust-wrapper was used with the cloth-bound volumes of 'Edwin Drood.' It is of a tan-colour, the title, author and publishers appearing on the front of the wrapper, encased in a border. The London Times' Literary Supplement is said to have established its claim for priority. A. Edward Newton owns the only copy perhaps in existence." A reproduction of the jacket appears as the frontispiece in Mr. Eckel's book.

[See illustration]

» 550 « [DICKENS, CHARLES] • A series of 6 original watercolor drawings by "Kyd" illustrating characters in Dickens' *Edwin Drood,* and title-page to the series, in colors. Royal 8vo. Enclosed in cloth slip-case.

» 551 « DICKENS, CHARLES • Hunted Down. 16mo, half red calf, gilt top; original wrappers and advertisements bound in. London [1870]
FIRST ENGLISH EDITION.

» 552 « [DICKENS, CHARLES] • The Life of Charles Dickens. By John Forster. 3 vols., 8vo, half orange levant morocco, gilt backs and tops.
London, 1872-4
FIRST EDITION. Tipped in vol. I, on an end-paper, is a four line A.N., third person, with his name appearing in full in the body of the note, 1 p., 32mo, July 2, 1861. It is about vases that have not been received.

» 553 « DICKENS, CHARLES • The Posthumous Papers of the Pickwick Club. *With illustrations by R. Seymour, R. W. Buss, Hablôt K. Browne ("Phiz") and J. Leech,* on India paper. 2 vols., 8vo, full dark red levant morocco, sides with elaborate gilt design, doublures and fly-leaves of red silk, gilt tops, uncut, original cloth covers bound in, by ZAEHNSDORF. London, 1887
ONE OF 500 COPIES WITH THE PLATES ON INDIA PAPER. With the Stanley Kidder Wilson bookplate.

» 554 « DICKENS, CHARLES • The Christmas Carol. A Facsimile Reproduction of the Author's Original Ms. With an Introduction by F. G. Kitton. 4to, boards; somewhat rubbed. New York, 1890
ONE OF 750 COPIES. This is one of the 250 copies printed for sale in America.

» 555 « [DICKENS, CHARLES AND WILLIAM M. THACKERAY] • Caricature of two Great Victorians. *Printed in colors.* Tipped on a mount with the title printed thereon. Bound into a 4to, half morocco volume. [1929]

PROOF OF THE FRONTISPIECE to Mr. A. Edward Newton's *The Amenities of Book-Collecting.* Depicts Charles Dickens and William M. Thackeray in conversation.

» 556 « DICKENS, CHARLES • "The Life of Our Lord" Written by Charles Dickens for his Children 1849. Special proof sheets "Taken from the Proofs of the First Publication Anywhere in the World. Courtesy of The Philadelphia Evening Bulletin. Publication Began Monday, March 5, 1934. Presented to Richard Gimbel and His Friends." 14 atlas folio and folio sheets. Folded, and enclosed in a cloth portfolio. [1934]

» 557 « [DICKENS, CHARLES] • A series of 55 original watercolor drawings by "Kyd" (Clayton Clark) designed for a set of Playing Cards. Together, 55 pieces, 12mo. In a full red morocco book-form folding case, sides and back gilt tooled, with lettering on front cover.

UNIQUE SET OF "DICKENS PLAYING CARDS", including frontispiece, back, and Joker, in which are introduced 225 of the most familiar characters in Dickens' works. The various characters are introduced on the pips of the cards, and the court cards contain a bust-portrait (double) of outstanding characters. Accompanying this set of cards is a A.L.s. "Clayton Clark (Kyd)," 1 p., 4to, "216 Elmhurst Mansions, Clapham, S. W. 20/5/31" in which he states: ". . . the 55 drawings which I submitted to you, designed for a set of playing cards, are my original work (only recently completed) and the only set of 'Dickens Playing Cards' in existence . . . I am now in my 75th year . . . the odds against my ever doing a similiar set . . . must be several millions to one."

» 558 « [DICKENS, CHARLES] • A series of 31 watercolor drawings by "Kyd" illustrating characters from Dickens' works including "Fagan," "Mr. Pott," and others. Royal 8vo. Enclosed in a cloth portfolio, with flaps and ties.

» 599 « [DICKENS, CHARLES] • SAMUEL JOHNSON. A Dictionary of the English Language... Abstracted from the Folio Edition by the author. 8vo, original half calf, slightly worn. In cloth slip-case. London, 1825

CHARLES DICKENS' COPY. Inscribed in the autograph of Dickens on front end-leaf with his initials, in monogram, place of residence and date "Tavistock House, London, W.C., Christmas-Day 1854," and eight other words in his autograph including the title of one of his works *Great Expectations.* The "C. D." and probably other words are evidently in a hand other than that of Dickens.

» 560 « [DICKENS, CHARLES] • THOMAS NOON TALFOURD. Ion; a Tragedy, in Five Acts. Fourth Edition; to which are added Sonnets. 1837 ✢ The Athenian Captive. A Tragedy. In Five Acts. Second Edition. 1838 (Talfourd). Together, 2 vols., bound in one, 8vo, full dark green morocco, sides with a lyre ornament in gilt on covers; binding slightly rubbed. London, 1837

CHARLES DICKENS' COPY. INSCRIBED BY THE AUTHOR on fly-leaf: "To Charles Dickens, Esq. With the admiration & regard of T. N. Talfourd. 25 December 1838."

AN ORIGINAL MANUSCRIPT SONNET, signed, by T. N. Talfourd, is on a front fly-leaf and is entitled: "Sonnet to Charles Dickens, Esq., on perusing the completed Oliver Twist." Comprises 14 lines, and is signed: "T. N. Talfourd, Christmas Day, 1828."

AN ORIGINAL MANUSCRIPT SONNET, by T. N. Talfourd, is on a leaf at the end of the volume and is entitled: "Sonnet to W. C. Macready, Esq. on the birth of his first child; in recollection of the early scenes of his Virginians." Comprises 14 lines. Following this sonnet is a note comprising 7 lines, by Talfourd, in explanation of the Sonnet, and extending on to the next leaf.

With the Charles Dickens bookplate, and the Gashill Place library label.

Presentation Copy from Disraeli

» 561 « [DISRAELI, BENJAMIN] • Henrietta Temple, a Love Story. 3 vols., 12mo, half orange levant morocco, gilt paneled backs, gilt tops, uncut, by BIRDSALL. London, 1837

FIRST EDITION. With all the half-titles. Presentation copy from the author, inscribed on the half-title of the first volume: "Wm Beckford, Esq. 'With the author's complimts [*sic*].' "; and on the same half-title is a quotation, in an unknown hand, of lines which appear on Beckford's tomb. Bound in the forepart of these volumes are 7 pp. of commentary notes, in pencil and ink, in the autograph of William Beckford.

With the Right Honorable Benjamin Disraeli bookplate in two volumes, and the Horatio Noble Pym bookplate in each volume. On the A. Edward Newton list of "One Hundred Good Novels."

> ✦ *"First edition of the old-fashioned love-story, 'Henrietta Temple,' by Disraeli, inscribed, 'To William Beckford with the author's compliments,' with many pages of useless notes in Beckford's hand; he seems to have read the volumes with unnecessary care."*—A.E.N., *The Amenities of Book-Collecting.*

»562« DISRAELI, BENJAMIN • Coningsby; or, The New Generation. 3 vols., 12mo, cloth-packed boards, printed labels on backs, uncut; labels slightly rubbed, name of former owner on fly-leaf in each volume. London, 1844

FIRST EDITION. Issued without half-titles.

»563« DISRAELI, BENJAMIN • Lothair. 3 vols., 12mo, original green cloth, uncut; covers slightly worn, inner hinges of two volumes cracked. London, 1870

FIRST EDITION. With the half-title in each volume.

»564« [DODSLEY, ROBERT] • A Muse in Livery. A Collection of Poems. *Frontispiece by Fourdrinier.* 12mo, full polished calf, gilt filets on sides, gilt paneled back, gilt edges; frontispiece with new inner margin and tear through center of plate skillfully repaired. London, 1732

FIRST EDITION. One of the rarest of Dodsley's works. With the R. B. Adam bookplate.

»565« D[ONNE] J[HON] • Poems, by J. D. With Elegies on the Authors Death. Small 4to, limp original or contemporary vellum.
London: Printed by M. F. for Iohn Marriot, 1633

FIRST EDITION. A FINE, LARGE COPY, with leaves measuring 7½ by 5½ inches. With the genuine blank leaf preceding the title-leaf and the blank leaf at the end. This copy does not contain the two additional leaves "The Printer to the Understanders" and "Hexastichon Bibliopolae." Inasmuch as these leaves do not appear in all copies it is not necessarily an omission. [*Vide* following description.] THE FIRST PRINTED VERSION of Basse's famous "Epitaph upon Shakespeare," is on the misprinted p. 165 and concludes:

"Under this curled marble of thine owne
Sleepe rare Tragedian Shakespeare, sleepe alone,
That, unto Vs and others it may bee
Honor, hereafter to be laid by thee."

On the Grolier Club's list of "100 Books Famous in English Literature."

» 566 « D[ONNE] J[HON] • Poems, by J. D. With Elegies on the Authors Death. *Inlaid portrait inserted.* Small 4to, full old calf, some trifling defects.
London: Printed by M. F. for Iohn Marriot, 1633

FIRST EDITION. This copy does not have the genuine blank leaves at the beginning and at the end of the volume, but it has the two leaves "The Printer to the Understanders" and "Hexastichon Bibliopolae."

On the misprinted p. 165 is the first printed version of Basse's famous "Epitaph upon Shakespeare." [*Vide* foregoing description.]

A note in Mr. Heckscher's writing on the end-leaf reads: "This is supposed to have been Izaak Walton's copy. J. G. H."

With three bookplates of John G. Heckscher.

On the Grolier Club's list of "100 Books Famous in English Literature."

» 567 « DOVES PRESS • J. W. MACKAIL. William Morris. An Address Delivered the XIth November MDCCCC at Kelmscott House Hammersmith before the Hammersmith Socialist Society. *Printed in black and red.* Small 4to, limp vellum. Hammersmith: The Doves Press, 1901

ONE OF 300 COPIES on handmade paper.

» 568 « DOYLE, SIR A. CONAN • The White Company. 3 vols., 12mo, original dark red cloth; covers soiled; slightly rubbed; library labels removed from outside of back covers. London, 1891

FIRST EDITION. With the half-titles, and with a leaf of advertisements at end of vols. II and III.

» 569 « DOYLE, SIR A. CONAN • The Adventures of Sherlock Holmes. 1892 ✣ The Memoirs of Sherlock Holmes. 1894. *Both works illustrated.* Together, 2 vols., 8vo, original cloth; bindings worn, inner hinges cracked; light foxing, writing on end-paper. London, 1892-4

FIRST EDITIONS. The first mentioned is on the A. Edward Newton list of "One Hundred Good Novels."

» 570 « DOYLE, SIR A. CONAN • The Refugees: A Tale of Two Continents. 3 vols., 12mo, original green cloth, uncut; bindings soiled; library labels removed, later end-papers. London, 1893

FIRST EDITION.

» 571 « DOYLE, SIR A. CONAN • The Hound of the Baskervilles. *Illustrated.* 12mo, original red cloth. London, 1902

FIRST EDITION. SIGNED BY THE AUTHOR on title-page: "Arthur Conan Doyle."

Illustrated Manuscript of "Jack the Giant Killer"

Brilliantly Executed in Water Colors

» 572 « [DOYLE, RICHARD] • Illustrated Manuscript of the Marvellous History of Jack [the] Giant Killer. *With one or several illustrations on each of the 46 pages.* 4to, marbled wrappers. In a full red levant morocco solander case.

DOYLE GAVE FULL REIGN TO HIS FERTILE FANCY and to his pen and brush when he wrote and illustrated this tale. The script is smooth and legible.

The illustrations depict the various exploits and valorous deeds of the hero Jack on his giant-killing expeditions. Meritorious and brilliant as the larger illustrations are, the most engaging are the little figures that play about the large letters of the title and along the frame border that encloses the text. Some are busily engaged in sliding down the perpendicular margins, two figures of young women are engaged in talking over the horizontal frame, another figure is lying carelessly across the frame in deep meditation, another humpty-dumpty-like creature is trying to maintain his precarious balance. Some figures are playing hide and seek in the corners, while others are engaged in acrobatics.

THE ENTIRE WORK IS AN EXTRAORDINARY AND PAINSTAKING PIECE and constitutes an entire book ready for reproduction.

[See illustration]

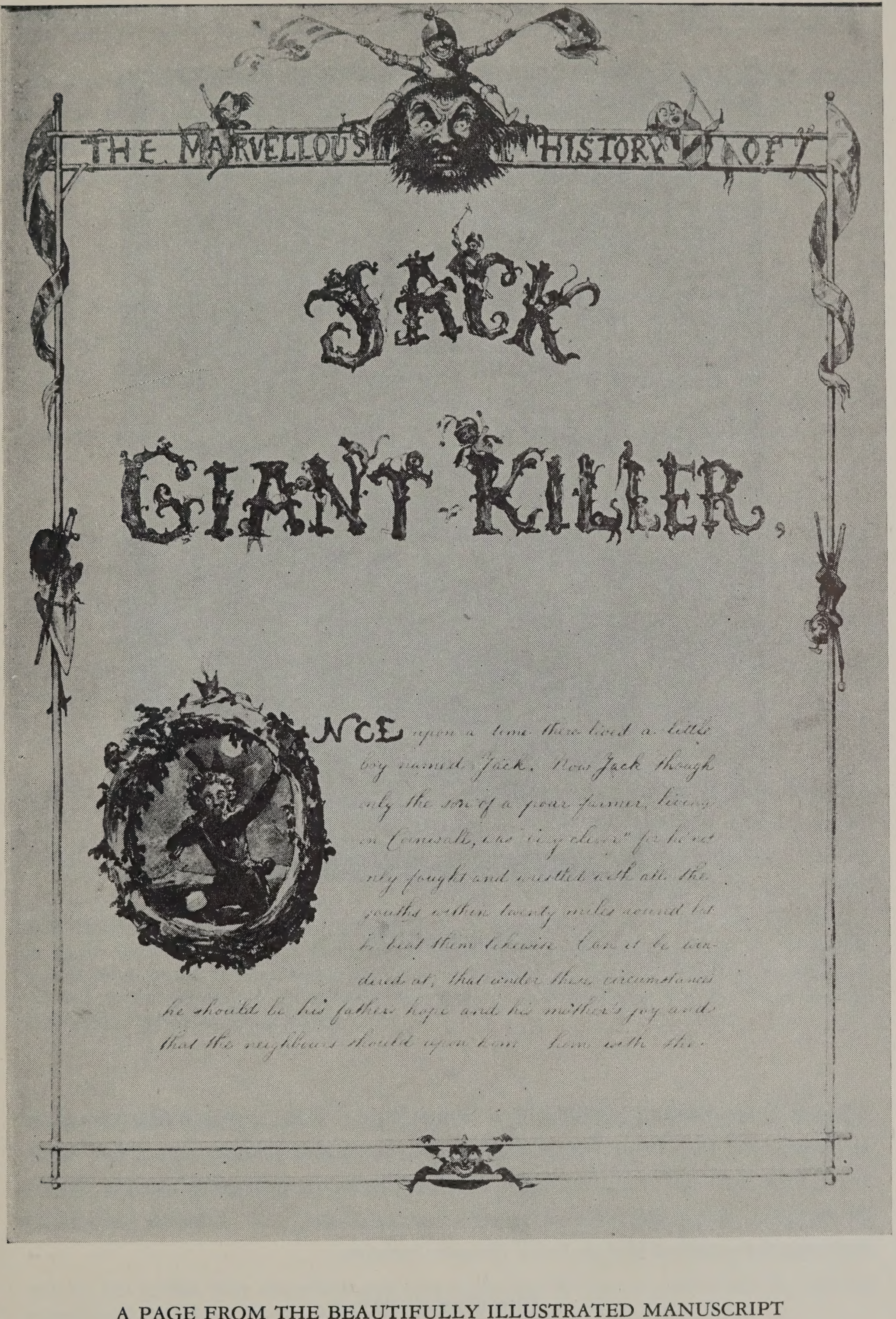
» 573 « [D'OYLEY, SIR CHARLES] • Tom Raw, the Griffin. A Burlesque Poem, in Twelve Cantos. *25 colored aquatint plates in the manner of Rowlandson.* Royal 8vo, ORIGINAL BOARDS, UNCUT, with paper label; inner hinges cracked. In a straight-grain green morocco solander case. London: R. Ackermann, 1828

FIRST EDITION. VERY SCARCE in the original boards with label, which is only very slightly chipped. With 10 pp. of Ackermann's advertisements at end.

Special Proof Copy with Plates in Color

» 574 « DRAKE, JOSEPH RODMAN • The Culprit Fay and Other Poems. *Portrait and two plates.* 8vo, sheets, uncut. In a blue morocco-backed slip case. New York: Grolier Club, 1923

ONE OF FOUR COPIES of a special proof. With four extra sets of the plates: three on Japan paper, two of which are colored by hand, and the other on India paper colored by hand. With the R. B. Adam bookplate.



THE MARVELLOUS HISTORY OF

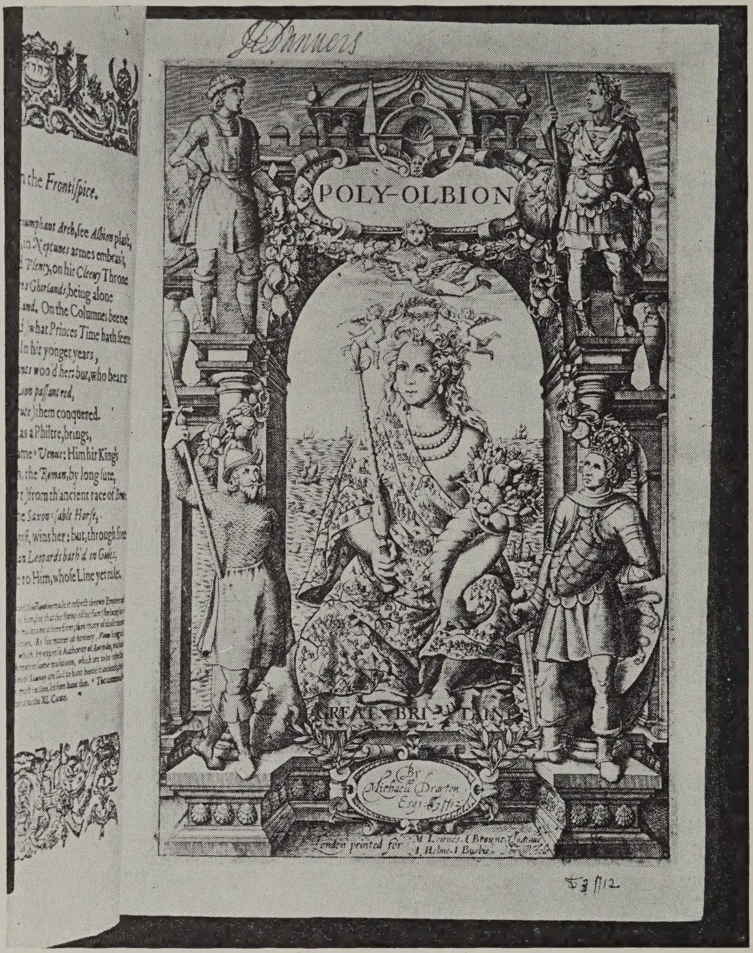
JACK

GIANT KILLER,

ONCE upon a time there lived a little boy named Jack. Now Jack though only the son of a poor farmer, living in Cornwall, was "very clever" for he not only fought and wrestled with all the youths within twenty miles round but he beat them likewise. Can it be wondered at, that under these circumstances he should be his father's hope and his mother's joy and that the neighbours should upon him him with the

A PAGE FROM THE BEAUTIFULLY ILLUSTRATED MANUSCRIPT

[Number 572]


POLY-OLBION
GREAT BRITAINE
By Michaell Drayton Esqr.
London printed for M Lownes. I Browne. I Helme. I Busbie.

[Number 575]

» 575 « DRAYTON, MICHAEL • Poly-Olbion. *With engraved title-page to the first part, the portrait of Prince Henry, and 30 double folding copperplate maps.* Small folio, full calf; binding slightly stained, lacks the printed title-pages. Name on engraved title-page. London [1613-22]

FIRST COMPLETE EDITION. With the Earl of Abingdon bookplate.

[See illustration]

» 576 « DREISER, THEODORE • Sister Carrie. 12mo, original red cloth; slightly soiled; name in ink on front cover, name erased from front end-leaf. In cloth slip-case.
New York, 1900

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» 577 « DRYDEN, JOHN • Aureng-Zebe: A Tragedy. Acted at the Royal Theatre. Small 4to, three-quarter green levant morocco; the heading on the page of "Prologue" is cropped, as are several of the page numerals.
London, Printed by T. N. for Henry Herringman, 1676

FIRST EDITION. With the unnumbered leaf "Epilogue" at end. The book was issued without a half-title.

» 578 « DRYDEN, JOHN • All For Love: or, The World well Lost. A Tragedy, as it is Acted at the Theatre-Royal; and written in imitation of Shakespeare's Stile. Small 4to, three-quarter green levant morocco.
In the Savoy: Printed by Tho. Newcomb, for Henry Herringman . . . 1678

FIRST EDITION. The "Prologue" leaf has been bound in preceding text. The book was issued without a half-title.

» 579 « DRYDEN, JOHN • The Dramatick Works of John Dryden, Esq. *Portrait of Dryden on title-page; frontispiece portrait by Vertue; plates by Vander Gucht.* 6 vols., 12mo, three-quarter green levant morocco, gilt backs and tops, by DAVID.
London: Printed for Jacob Tonson . . . 1735

Each volume has its special title-page, and each work in the volume has its own title, with a frontispiece by Vander Gucht. All titles are printed in red and black. Vol. I has the general title for the six volumes, in addition to its special title; but the title of the first piece, "Of Dramatic Poesy," is not printed in red, and has no individual frontispiece like the others, the portrait serving instead. With the Beverly Chew leather bookplate in each volume.

» 580 « DRYDEN, JOHN • All for Love or, The World well Lost: A Tragedy. *With 2 etched portraits and 13 colored plate.* 2 vols., 4to and 8vo, original vellum-backed boards, gilt tops, uncut. In a board slip case.
San Francisco: Printed for William Andrews Clark, Jr.
by John Henry Nash, 1929

ONE OF 250 COPIES. With the printed presentation slip from William Andrews Clark, Jr., tipped in at the front of the volume. The 8vo volume is a facsimile of the first edition of the work.

» 581 « DU MAURIER, GEORGE • Peter Ibbetson. *Edited and illustrated by George Du Maurier.* 2 vols., 8vo, original gray cloth, lettering in brown, and vignettes in black on covers, uncut; bindings soiled; two inner hinges cracked; slight break in one hinge; former owner's name written on end-leaf in each volume. London, 1892

FIRST EDITION. Carter's variant A binding.

» 582 « DUNTON, JOHN • The Life and Errors of John Dunton. *Portrait.* 2 vols., 8vo, full polished calf, gilt fillet border on sides, gilt paneled backs; rubbed at hinges, light foxing on title-pages and a few leaves. London, 1818

FIRST EDITION. With the John Sheepshanks bookplate.

» 583 « DURER, ALBRECHT • Of the Just Shaping of Letters. Folio, vellum-backed boards, uncut. New York: Grolier Club, 1917

ONE OF 215 COPIES. Typography by Bruce Rogers.

» 584 « D'URFEY, THOMAS • Songs Compleat, Pleasant and Divertive; Set to Musick by Dr. John Blow, Mr. Henry Purcell, and other Excellent Masters of the Town. Ending with some Orations, made and Spoken to me several times upon the Public Stage in the Theatre. Together with some Copies of Verses, Prologues and Epilogues, as well for my own Plays as those of other Poets, being all Humerous and Comical. Written by Mr. D'Urfey. *Engraved portrait of Durfey by Vertue.* 6 vols., 12mo, original sprinkled calf; three volumes skillfully rebacked with the original back-strip preserved; two volumes have the front cover loose; skillful restoration to fore-corners of some volumes. London, 1719-20

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[END OF PART ONE]

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